A TENOR ANALYSIS OF SHORT STORY ENTITLED *CAT IN THE RAIN* BY ERNEST HEMINGWAY

(A Study Based On Systemic Functional Linguistics)

THESIS

Submitted as a Partial Fulfilment of Requirements
For the Sarjana Degree in English Department
Faculty of Letters and Fine Arts

By:
YUSTINUS EKO WAHYU WIDAYAT
C0398075

ENGLISH DEPARTMENT
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Approved to be examined before the Board of Examiners of English Department

Faculty of Letters and Fine Arts Sebelas Maret University Surakarta

Thesis Consultants:

Drs. Tri Wiratno, M.A.
NIP. 131 693 688

Drs. Djatmika, M.A.
NIP. 132 044 363

Head of English Department

Drs. Riyadi Santosa, M.Ed.
NIP. 131 569 264

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Accepted and Approved by the Board of Examiners of English Department
Faculty of Letters and Fine Arts Sebelas Maret University Surakarta
On April 29th, 2006

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Sebelas Maret University

Prof. Dr. Maryono Dwirahardjo, S.U
NIP. 130 675 167

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Name : Yustinus Eko Wahyu Widayat

NIM : C0398075

Stated wholeheartedly that the thesis entitled *A Tenor Analysis of Short Story entitled "Cat in The Rain" by Ernest Hemingway* is originally made by the researcher. It is neither a plagiarism nor made by others. The things related to other people works are written in quotation and included in the bibliography.

If this pronouncement is proved incorrect in the future, the researcher is ready to accept any academic consequences, including the cancellation of the researcher's thesis and academic title.

Surakarta, April 2006

Yustinus Eko Wahyu Widayat

MOTTO

Who lost his riches,
he will lose lot of things;
Who lost his relations,
he will lose more things;
Who lost GOD,
he will lose EVERYTHING.

(Spanish Proverb)

"Life" is:

When somebody was born, he cried and people around him smiled.
Meanwhile,
when somebody died, people around him cried and he himself….?
Be careful! So that we don't have to cry for twice…

Life is always changed
To live means to change better…

Dedication

This thesis is gratefully dedicated to:

***Jesus Christ*, my saviour. The one who never lets me walk alone.**

My family, the most precious treasure I have in my life:

My beloved parents, *Papah* (who is now in heaven) and *Mamah*.

My beloved brother, *Alexander Johan W*

All the things I've experienced which have shaped me what I am

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TABLE OF CONTENTS

LIST OF FIGURES AND TABLES

ABSTRACT

Yustinus Eko Wahyu Widayat, C0398075, 2006. A Tenor Analysis of Short Story Entitled *Cat in The Rain* By Ernest Hemingway (A Study Based on Systemic Functional Linguistics). Thesis: English Department Faculty of Letters and Fine Arts. Sebelas Maret University. Surakarta.

This thesis analyzes tenor of a short story. It is a descriptive qualitative research. The source of data is a short story which was written in 1925 by Ernest Hemingway entitled *Cat in The Rain*. This research is aimed to describe the tenor of the text which covers status, contact and affect. To reach this purpose, this research was conducted through Systemic Functional Linguistics (SFL). In taking the data, the researcher applied purposive sampling technique. Purposive sampling technique is conducted by way of selecting samples based on certain criteria. The sample was taken by selecting the short story in the Ernest Hemingway's short story collection book entitled *In Our Time* which deals with the marriage and the relationship between man and woman. There are three short stories that are related to the criteria. The researcher chose one of them which is entitled *Cat in The Rain.*

In conducting the research, the research analyzed the datum based on its clause system, complexity of groups, type of logico-semantic relation and interdependency system, transitivity, Mood system, modality and polarity, lexical density, abstraction and technicality and metaphor. The interpretation leads the researcher to describe the tenor of the short story.

The result of the analysis shows that there are two types of tenor of the text. They are inside the text and outside the text. Inside the text, the status between participants in the story is unequal. The participants in the story have involved contact and use a readable language. Meanwhile, the affect of the husband (George) toward the American wife is negative and the affect of the hotel keeper toward the American wife is positive. This analysis of tenor inside the text will perform a theme which will be a part of the second participant analysis. The theme of the story is woman discrimination where the women in American society at that time did not and could not have affection, love, and attention from their husband. As a result, the tenor outside the text shows that there are equal status between the writer and the theme. The affect of writer toward the theme is positive. Based on the point of view of contact, the writer does not involve the theme.

CHAPTER I

INTRODUCTION

A. Research Background

Language is one of the most important needs for human beings. It is an instrument having a lot of functions as a mean of communication. Since human beings are social creature, they need to interact and to communicate with others. This kind of interaction and communication can be established through the use of language. People can do many things with language in their interaction with others. They use language in order to express their feeling, exchange information, and maintain social relationship as well.

What people do with language can be realized in any kind of forms like speech, discussion, interview, even in the literary work like poems, novels, short stories and others. People use language, in any kind of forms, in order to achieve a purpose. In other word, they have goals that they want to achieve by using language. It means that people use language not just to kill time or to show their linguistic ability. It shows what systemic linguists say that language use is purposeful behavior (Eggins, 1994, p.4).

As mentioned previously, there are many kind of forms of language use. One of them is short story. Short story is a form of language use since it has something to be achieved through language. In other word, short story is created because the writer has certain goals to be achieved. A short story is the medium to share the message.

A short story is a form of a short fictional-narrative prose. Short stories tend to be more concise and to the point than longer works of fiction, such as novellas and novels. Because of their brevity, successful short stories rely on literary devices such as character, plot, theme, language, and insight to a greater extent than long form fiction (***http://en.wikipedia.org/wiki/Short_story***). B. Mathews in Lubis gives definition of short story as *"It is not short story if there is nothing to be told….Short Story in which there is nothing happened is quite impossible"* (Lubis, 1960, p.11). Another definition which comes from Beach in Lubis is *"based on its limitation so short story is included as the most simple form of fiction"* (ibid, p.12). Moreover, Notosusanto in Tarigan (1993) gives the definition *" short story is a story which length of 5000 words or about 17 page of quarto with double spacing which is centered and complete in itself"* (p.176).

Short story is a kind of literary work. Therefore, the analysis of short story is in the scope of literary study. Nevertheless, it does not mean that there is no other methods can be used to analyze short story. Linguistics, especially Systemic Functional Linguistics, for instance, is still can be applied as a base to analyze short story. Linguistics analysis can be used to help in the process of understanding and interpreting short story because short story represents data; that is language which can be accounted for in terms of models of linguistics description (Widowson, 1975). Furthermore, Halliday, the founder of Systemic Functional Linguistic idea, says:

> "Linguistic is not and will never be the whole of literary analysis, and only be the literary analyst -not the linguist- can determine the place of linguistics in literary studies. But if a text is to be described at all, then it should be described properly; and this means by the theories and

> methods developed in linguistics, the subject whose task is precisely to show how language works"
>
> (Halliday in H.G. Widdowson "Stylistics and the teaching of literature", 1975, p.7)

It is reasonable that linguistic analysis is not aimed to interpret a short story, which belongs to literary critic, but to find out how a short story exemplifies the language system, and if it contains curiosities of usage, how these curiosities might be accounted in grammatical terms (Widdowson, 1975, p.5). A short story, then, in linguistic analysis is treated as a text, not as literary writing. In this research, the theory of systemic Functional Linguistic is used as a base to analyze short story as a text in order to find out how each elements of short story perform the interpersonal meaning of it.

> Systemic Functional Linguistics (SFL) is based on Systemic Theory. It is Systemic Functional Grammar (SFG). SFG has two characteristics: systemic and functional. It is systemic because it is based on systemic theory, which emphasizes meaning as the fundamental element in analyzing language. Halliday (1994) states "Systemic theory is theory of meaning as a choice, by which a language or any other semiotic system is interpreted as networks of interlocking options" (p.xiv). Functionally, SFG is designed to explore on how language is formed. "It is functional in the sense that it is designed to account for how language is used" (ibid, p.xiii).

SFL has been described as a functional semantic approach to language in two main respects. Firstly, it functionally asks both how people use language in different social context and how language is structured for use. It is SFL dimension as a scientific discipline of linguistics. Secondly, it tries to develop a theory about language as a social process and an analytical methodology that allows the more detailed and systematic description of language patterns. It is SFL dimension as an approach to language (Eggins, 1994, p.22-23).

SFL considers language as resource for construing meaning. SFL takes short story as a text. A text, language that is functional, is always comes in

contexts which surround it. According to Mallinowski in Martin (1992), the texts have to be understood in relation to their context of situation and context of culture (p.497). The context of culture is sometimes described as the sum of all the meaning it is possible to mean in that particular culture (Butt, 1995, p.11). Meanwhile, the context of situation refers to all the external factors affecting the linguistics choices that the writer or the speaker makes (Halliday & Hasan, 1976, p.20). Context of situation has three contextual variables that have linguistics consequences: field, tenor and mode. Field concerns with the happening to be talked about. Tenor deals with the role relationship between participants. Mode deals with the role language play in realizing the social action. Halliday and Hasan also noted that field is as the realization of the ideational meaning, while tenor and mode is as the realization of the interpersonal meaning and the textual meaning.

The term 'Tenor' refers to the social role among participants. It deals with the interpersonal relationship of participants being involved. It puts the lexicogrammar such as Mood system, polarity, modality, comment, vocation, personal and various attitudinal systems (Martin, 1992, p.523).

In the level of register, tenor is the projection of interpersonal meaning. Tenor has three dimensions: status, contact, affect which are used to determine the way people use their language. Status refers to "the relative position of interlocutors in a culture's social hierarchy (Martin, 1992, p.525). The relative position between sender and receiver can be horizontal, when the status of participant is equal, and vertical, when the status is unequal. Contact is concerned with the degree of involvement among interlocutors. Its basic contrast is involved

and uninvolved (ibid). It is determined by the nature of field speakers/listeners are participating in how much contact they involve, how regularly, whether their work or leisure activities and so on (ibid, p.528). Affect refers to the degree of emotional charge in the relationship between participants (ibid, p.525). It includes two basic contrasts, positive or negative and permanent or transient.

Based on the previous explanation above, this research is conducted to analyze short story entitled Cat in the Rain by using Systemic Functional Linguistics focused on tenor analysis in order to find out the social relationship between participants involved in short story text. Therefore, the research is entitled **A Tenor Analysis of Short Story Entitled *"Cat in the Rain"* by Ernest Hemingway.**

B. Problem Statements

Based on the research background, there are some problems that relate to describe the element of tenor of short story. They are:

1. How is the status of the text?
2. How is the contact of the text?
3. How is the affect of the text?

C. Research Limitation

This research only analyzed one aspect of Systemic Functional Linguistics, Tenor. The tenor of short story can be seen through the analysis of lexicogrammar aspects covering the clause system (clause complexes, interdependency and logico semantic relation), mood system, transitivity system,

polarity and modality system, theme system, nominal group, verbal group, adjunct group, abstraction and technicality, and metaphor. The text considered as data is the text of short story entitled *"Cat in the Rain"*. It is taken from short story collection's book *"In Our Time"* written by Ernest Hemingway. The text is placed in the page of 117 until 122 of the book.

D. Research Objectives

Referring to the major problem statements above, the researcher is intended to find out the dimension of tenor on short story. This is carried out by describing:

1. the status of the text.
2. the contact of the text.
3. the affect of the text.

E. Research Significance

The research was about the analysis on tenor of short story. It was conducted to describe the aspects of tenor covering status, contact and affect. The research will hopefully give a benefit to the readers (lectures and students) and the other researchers. For the readers, this research is expected to give additional input and reference in the study of tenor based on Systemic Functional Linguistics. For other researchers, it can be used as an input in making further research on Systemic Functional Linguistics.

F. Research Methodology

This research is a qualitative research with descriptive characteristics. The descriptive method is conducted by collecting data, analyzing data and drawing conclusion of the researched data (Hadi, 1983, p.3). Furthermore, the data used in this research are in the form of sentences.

The detailed explanation about the research methodology will be clarified in the following Chapter III.

G. Thesis Organization

In brief, this research is written in the following:

CHAPTER I **: INTRODUCTION**. It contains Research Background, Problem Statements, Research Limitation, Research Objectives, Research Significance, Research Methodology, and Thesis Organization.

CHAPTER II **: LITERATURE REVIEW**. It contains Fiction, Short Story, *In Our Time*, Ernest Hemingway's Biography, Systemic Functional Linguistics (SFL) Theory, Text and Context, Register, Tenor, Lexicogrammar, Abstraction and Technicality

CHAPTER III **: RESEARCH METHODOLOGY**. It covers Type of the Research, Source of Data, Sample and Sampling Technique, Research Procedure, Technique of Collecting Data and Technique of Analyzing Data.

CHAPTER IV **: DATA ANALYSIS**. It covers Data Description, Data Interpretation and Discussion.

CHAPTER V **: CONCLUSION AND RECOMMENDATION**

CHAPTER II

LITERATURE REVIEW

A. Fiction

1. The Definition of Fiction

The word fiction is derived from Latin word *fictio, fictum* which means "to shape, to exist, to create, to make" (Webster New College Dictionary, 1959, p.308). Etymologically, fiction means '"something shaped; something made; something created; something imagined".

Another definition comes from The Advanced Learner's Dictionary of Current English, said that fiction is:

1. literary work like story, novel and roman
2. art and work of novel writing, story and others
3. anything created or imagined (1960, p.454).

Further, Prof. Atar Semi in his book *"Anatomi Sastra"* stated that fiction is story in the prose, as the result of the writer work based on his view, interpretation, and estimation about the events that have happened or his work about the events that occurs just in his imagination (1993, p.31).

Fiction is storytelling of imagined events and stands in contrast to non-fiction, which makes factual claims about reality. Fictional works—novels, stories, fairy tales, fables, films, comics, interactive fiction—may be partly based on factual occurrences but always contain some imaginary content (*Wikipedia, the free encyclopedia*). It can be said that fiction tends to be more real and non-fiction tends to be more actual. The reality of fiction means that fiction is narration about

everything that could be happened but not always happened. Meanwhile, the actuality of non-fiction means that non-fiction is a narration about everything really happened (Tarigan in Tarigan, 1993, p.122).

2. The Element of Fiction

Brooks, Purser, and Warren, in the book *"An Approach to Literature"*, have given a detail explanation about the element of fiction. In their view, fiction is viewed in two points of view. The first is from the nature of fiction and the second is from the creation of fiction. From the nature of fiction, they talk about the elements: suspense, plot, unity, logic, interpretation, belief, setting, and atmosphere. And then, from creation of fiction, they talk about the elements: selectivity, focus, point of view, style, exposition, movement and conflict (1952, p.9-28).

The combination of the two point of view of fiction results in 21 elements of fiction. They are:

The element of fiction:

- theme
- Suspense and foreshadowing
- plot
- character delineation
- conflict
- immediacy and atmosphere
- setting
- focus
- unity
- logic
- interpretation
- belief
- overall experiences
- movement
- pattern and design
- characters and action
- selection and suggestion
- distance
- scale
- pace
- style

Figure 1. The Elements of Fiction (Taken from Tarigan, 1993, p.124).

Theme is the most important thing in fiction. Story without theme is has no meaning and useless. Brooks, Warren, and Purser said that theme is life point of view or feeling about life or the chain of certain value which form and create the main idea of a literary work (ibid, p.820). *Suspense and foreshadowing* is the way of making story in order that the reader will always become curious about what happened next in the story. Foreshadowing is the process of imitation shadowing of some events that will be happened to the reader. *Plot* is a movement structure in fiction or drama. Plot is sometimes called as trap or dramatic conflict. Principally, fiction has to move from beginning (exposition), middle (complication), and finished in ending (denoument). *Character delineation* is the way the writer in describing the characters in the story. *Conflict* is an important part in the story. It is about the conflict happened in the story.

Immediacy and atmosphere is the way to make the story become interesting. It prevents story from being bored and monotonous story. According to Brooks & Warren in *"Understanding Fiction"* atmosphere is general feeling caused by various factors in fiction, like setting, characters, theme, and so on, the general effect from the whole creation of the work itself (1959, p.819). *Setting* in short is physically background, space and place element in the story (Brooks [et al] 1952, p. 819).

Focus is the place where the material of imaginative work concentrates. There are 3 kinds of focus:

a. Focus of interest. It is the way the writer to make the reader interested to the story.

b. Focus of character. It is the way the writer to choose the main character. Story is not only tells about the order of events but also tells the character involved in. This will answer the question, “whose story is it?”

c. Focus of narration. It concerns about who tells the story. It is the point of view of the story. According to Alton C. Morris in *“College English”*, there are 5 points of view in the story.

   i. The omniscient point of view: the writer knows everything in the story, event he knows the thought and feeling of the characters, and can see the attitude of the characters from many sides.

   ii. The first person point of view: the writer speaks as one of the characters.

   iii. The third person point of view: The writer as the narrator outside the story.

   iv. The central intelligence: the story is presented based on the view of one of the characters, though it is still related with what is done by the omniscient narrator.

   v. The scenic: the narrator is evaded and almost the whole story is presented in the form of conversation or dialogue, like in the play (Morris et al, 1964, p. 347-8).

In fiction -short story, novel- , a unity is a must. According to Brooks & Warren unity is the feeling of unity which contains the whole and final meaning. *Logic* is the relationship which lies between the main character and main character, the other character, and the character and the setting. (Brooks &

Warren, 1959, p.685). Fiction may be partly based on factual occurrences but always contain some imaginary content. Therefore, fiction needs an interpretation.

Fiction is different with the real life because fiction has a unity and organized logic that needs to be interpreted. Both the writer and the reader of fiction, have their own belief that affects them in the interpretation of fiction. *An overall experience is* about what fiction can give to the readers. It is because that fiction is the presentation of experiences of the writer, which are mostly imaginative. Therefore, the reader can increase their experiences. *Movement* or events in the story should be natural and logic. The writer must be able to decide which is the key moment and the additional moment. If he fails doing this, then the structure of the story will become bias and the reader will be left confused. *Pattern and Design* is the repetition which has meaning. The actual events are not repeated, but it is more as various events that happen chronologically. *Characters and action;* Character is complex of potentialities of action. *Selection and suggestion;* The success of fiction is depended on the writer's ability in selecting things that relevant with logic, suggestive, to light the imagination. *Distance is* the term used in the sense "the intensity of parting in viewing the characters in the story. *Scale.* Scale is the relative amount of detail efforts which is permitted to be applied in certain various parts in a story. *Pace* is the speed that make the various part of the story move, start from summary up to the action which is reported. *Style.*

3. The Classifications of Fiction

There are many kinds of fiction classification depend on certain point of view. The most common classification of fiction is the classification based on form, based on contents, and based on literary criticism (Tarigan, 1993, p.156). However, for the reason of efficiency and relevancy to the research, there will be only one classification explained here. It is the classification based on form.

According to Brooks, there are various classifications made of fiction according to the form it may take, but the most common are the novel, the novelette, and the short story (Brooks [et al], 1952, p.28).

The world novel is derived from Latin *novellus*, means new. It is said new because novel appears after other kinds of literature such drama and poet. Novel is a fictitious story that describes characters, action, and a plot resembling real life in a chaos condition (American College Dictionary, 1960, p.17). Novel is a story with a plot, long enough to fill one book or more, which represents the life of men and women imaginatively (Advanced Learner's Dictionary of Current English, 1960, p.853). Novel contains at least 35.000 words.

Novellete is defined as little novel. It is derived from the word novel plus suffix *–ette* means little. According to Brook in, novelette is literally, a little novel. It a rough a ready we may call a piece of fiction a novelette when it runs from some 10000 words to some 35000 words. (Brooks [et al], 1952, p. 817). Novelette is in the middle between novel and short story.

The detail explanation of short story will be given in the following sub-chapter.

B. Short Story

1. The definition of Short Story

The appropriate limitation of short story is difficult to make. It is because the authors and the short story writers have different way in defining short story. B. Mathews in Lubis gives definition of short story as *"It is not short story if there is nothing to be told….Short Story in which there is nothing happened is quite impossible"* (Lubis, 1960, p.11). Beach in Lubis defines short story as "*according to its boundary, fiction is the simplest form of fiction. Short story is not appropriate to solve a complicated condition* (ibid, p.12). Another definition comes from Notosusanto in Tarigan. He said that *short story is a story with 5.000 words length or about 17 page of quarto double spacing, centered and complete within itself* (Tarigan, 1993, p.176). Further, Rosidi in Tarigan gives a limitation of short story that *short story is a story which is short and an unity of idea…In its shortness and compactness, a short story is complete, whole and short. All parts of short story is bounded in a unity of soul: short, compact, and complete. There is no part of it is as abundant and can be eliminated* (ibid, p.176).

2. The Characteristics of Short Story

The characteristics of short story are:

- Brevity, unity and intensity;
- The main elements of short story are scene, character and action;
- Short story language must be incisive, suggestive and alert (Moris [et al] 1964, p.346-348);

- A short story will focus on only one incident, has a single plot, a single setting, a limited number of characters, and covers a short period of time;
- A short story must have one main characters;
- In a short story, incidents are important in the story;
- Short story consists of fewer than 10.000 words, and not more than that.(Notosusanto in Tarigan, 1993, p.178).

3. The Classification of Short Story

The commonest classification of short story is based on words account and literary value (Tarigan, 1993, p.178). Based on the word account in the short story, Brooks et al classified short story into two: *short short story* and *long short story* (1952, p.29). Short short story is short story which contains fewer than 5.000 words or about 16 pages of quarto double spacing; and can be read in fifteen minutes. Long short story is short story which contains between 5.000 until 10.000 words or about 33 pages of quarto double spacing; and can be read in a half hour.

Meanwhile, short story classified based on literary value consists of: literary short story and entertainment short story. Literary short story is short story that possesses of literary value. In contrast, the entertainment short story is lacks of literary value but made just to entertain (Notosusanto in Tarigan, 1993, p.178).

4. In Our Time

In Our Time (1925) is Ernest Hemingway's first book published in the USA. It is a book of short story's collection which consists of 213 pages. This

book contains fifteen chapters of short story of different title. One of them is entitled Cat in The Rain. In Paris he had previously published a much shorter book, *in our time*, (1924), in a tiny edition of just 170 copies. The earlier book collected eighteen numbered “chapters,” very short sketches, only a few of which exceeded a single page. The little book consisted of just 32 pages, including front matter. Each chapter evoked the emotions of characters under stress, using subjects from World War I, Spanish bullfights, and Hemingway's experience as a reporter and correspondent in Kansas City, Missouri, and in the Greco-Turkish war.

5. Ernest Hemingway’s Biography

Ernest Hemingway, whose full name was Ernest Miller Hemingway, was born on July 21, 1899 in Oak Park, Illinois. He was an American novelist and short story writer. His father, "Doctor Ed" Clarence Hemingway, was a physician. Meanwhile his mother, Grace Hemingway, was a talented woman who had once aspired to a career on stage. She was trained from her youth to sing opera and earned money through giving voice and music lessons as well as recitals. His mother was also domineering and devoutly religious, mirroring the strict Protestant ethic of Oak Park, which Hemingway later said had "wide lawns and narrow minds".

His mother had ambitions that her son would develop an interest in music however Hemingway adopted the interests of his father—hunting and fishing in the woods and lakes of northern Michigan. His family often spent summers vacationing in that state. These early experiences in close contact with nature

would instill in Hemingway a lifelong passion for outdoor adventure and for living in areas of the world generally considered remote or isolated.

During his years at Oak Park and River Forest High School, Hemingway had a good manner in academic particularly in English classes. This brought him to become editor for both *Trapeze* and *Tabula*, the school's newspaper and literary magazine, respectively. That was his first experience of writing in high school. He did not pursue a college education after he had graduated from high school. Later in 1916, when he was 17 years old, his professional writing career began. He earned a position as a cub reporter for *The Kansas City Star*. While he remained part of the staff at that newspaper for only about six months, throughout his lifetime he used the admonition from the *Star'*s style guide as a foundation for his manner of writing: "Use short sentences. Use short first paragraphs. Use vigorous English. Be positive, not negative".

Hemingway left his reporting job after only a few months, and tried to join the United States Army to assist in the effort in World War I. He did not pass the medical examination due to poor vision. Instead, he joined the American Field Service ambulance Corps and left for Italy, then mired in the war. He began to witness the brutalities of the war on his first day of duty. This first and extremely cruel encounter with human death left him shaken. Hemingway career as an ambulance driver was ended after he was wounded in delivering supplies to soldiers at the Italian front on July, 1918. The exact details of this attack are not known, but two facts are certain: Hemingway was hit by an Austrian trench mortar shell which left fragments in both of his legs, and he was subsequently awarded the Silver Medal of military Valor (*medaglia d'argento*) from the Italian

government. Later transferred to the Italian infantry, he was seriously injured in combat. After this experience, Hemingway convalesced in a Milan hospital run by the American Red Cross. There he was to meet a nurse, Sister Agnes von Kurowsky of Washington, D.C., one of 18 nurses attending groups of 4 patients each. Hemingway fell in love with Kurowsky, who was more than 6 years older than him, but this first relationship did not last. After he returned to the United States, the nurse fell in love with and married another man.

In 1921, Hemingway married his first wife, Hadley Richardson. Not long after the two were married, Hemingway indeed had a scandalous affair with a woman by the name of Deborah Houston. They truly were in love, but Hemingway could not at the time go through with pursuing the relationship. On the other hand, the Hemingways decided to live abroad for a time, and, at the advice of Sherwood Anderson they settled, along with Morley Callaghan and F. Scott Fitzgerald, in Paris; there Hemingway covered the Greco-Turkish War for the *Star*. After the 1922 publication and American banning of colleague James Joyce's Ulysses, Hemingway used Toronto-based friends to smuggle copies of the novel into the United States. Hemingway's own first book, called *Three Stories and Ten Poems* (1923), was published in Paris by Robert McAlmon. In the same year, during a brief return to Toronto, Hemingway's first son, John, was born. Busy supporting a family, he became bored with the *Toronto Star* and resigned on January 1st, 1924.

Hemingway's American debut in literature is often associated with the publication of the short story collection *In Our Time* (1925). The vignettes that now constitute the interchapters of the American version were initially published

in Europe as *In Our Time* (1924). This work was important for Hemingway, reaffirming to him that his minimalist style could be accepted by the literary community. After Hemingway's return to Paris, Anderson gave him a letter of introduction to Gertrude Stein. She became his mentor and introduced Hemingway to the "Parisian Modern Movement" then ongoing in Montparnasse Quarter; this was the beginnings of the American expatriate circle that became known as the Lost Generation, a term coined by Stein.

The important work associated with the period following World War I is Hemingway's third novel, A Farewell to Arms (1929). It details the romance between Frederic Henry, an American soldier, and Catherine Barkley, a British nurse. The novel is heavily autobiographical in nature: the plot is directly inspired by his experience with Sister von Kurowsky in Milan; the intense labor pains of his second wife, Pauline, in the birth of Hemingway's son Patrick inspired Catherine's labor in the novel; the real-life Kitty Cannell inspired the fictional Helen Ferguson; the priest was based on Don Giuseppe Bianchi, the priest of the 69th and 70th regiments of the Brigata Ancona. While the inspiration of the character Rinaldi is mysterious, curiously, he had already appeared in *In Our Time*.

After the World War II, Hemingway started work on *The Garden of Eden*, which was never finished and would be published posthumously in much abridged form in 1986. At one stage he planned a major trilogy which was to be comprised of "The Sea When Young", "The Sea When Absent" and "The Sea in Being" (the latter eventually published in 1953 as *The Old Man and the Sea*).

There was also a "Sea-Chase" story; three of these pieces were edited and stuck together as the posthumously published novel *Islands in the Stream* (1970).

Hemingway's first novel after *For Whom the Bell Tolls* was *Across the River and Into the Trees* (1950), set in World War II Venice. He derived the title from the last words of General Stonewall Jackson. In *Across the River and Into the Trees*, his now-divorced third wife appeared as the third wife of the protagonist, Adriana Ivancich, as in his lover Renata (which means "Reborn" in Latin). The novel received poor reviews, many of which accused Hemingway of bad taste, stylistic ineptitude and sentimentality. Perhaps the last charge was most true, and fit an emerging pattern: Hemingway was growing old.

In 1952, Hemingway’s sea trilogy was published as *The Old Man and the Sea*. That novella's enormous success satisfied and fulfilled Hemingway, probably for the last time in his life and it earned him both the Pulitzer Prize in 1953 and the Nobel Prize in Literature in 1954, and restored his international reputation.

Then, his legendary bad luck struck once again; on a safari he was in two successive plane crashes. Hemingway's injuries were serious; he sprained his right shoulder, arm, and left leg, had a grave concussion, temporarily lost vision in his left eye and hearing in his left ear, had paralysis of the sphincter, a crushed vertebra, ruptured liver, spleen and kidney, and first degree burns on his face, arms, and leg.

As if this were not enough, he was badly injured one month later in a bushfire accident which left him with second degree burns on his legs, front torso, lips, left hand and right forearm. The pain left him in prolonged anguish, and he was unable to travel to Stockholm to accept his Nobel Prize.

His very last years, 1960 and 1961, were marked by severe paranoia. He feared FBI agents would be after him if Cuba turned to the Russians, that the "Feds" would be checking his bank account, and that they wanted to arrest him for gross immorality and carrying alcohol. The FBI was in fact surveying Hemingway due to his activities in Cuba.

Hemingway attempted suicide in the spring of 1961, and received ECT treatment again, but this was unable to prevent his suicide on the morning of July 2, 1961 as a result of a self-inflicted shotgun blast to the head at the age of 61. Prior to his suicide, Hemingway is known to have blamed his loss of self on ECT.

Many members of Hemingway's immediate family also committed suicide, including his father, Clarence Hemingway, and his siblings Ursula and Leicester. It is believed that some members of Hemingway's paternal line had a genetic condition or hereditary disease known as haemochromatosis, in which an excess of iron concentration in the blood causes damage to the pancreas and depression or instability in the cerebrum. Hemingway's physician father is known to have developed bronze diabetes due to this condition in the years prior to his suicide at age fifty-nine.

Hemingway is said to have donated his entire Cuban estate to Fidel Castro. However, considering that Castro confiscated all US property, it is widely believed that Castro took La Vigia estate, and that the famous photograph of Castro and Hemingway relates to an attempt of Hemingway to recover his property. Regardless, Hemingway did not stay on the Island and never returned to Cuba. He is interred in the Ketchum Cemetery in Ketchum, Idaho. The local public elementary school there is named in his honor. In 1996, his granddaughter,

actress Margaux Hemingway, would take her own life with a drug overdose; she is interred in the same cemetery.

C. Stylistic Study in Relation with Verbal Art

The concept that linguistic and literary critics are two different field of study having their own world has been developed for over many years. People believe that linguistics focus is language while literary criticism deals with literature. Actually, these two disciplines have relatedness since the both have the basic subject that is language. Its relation is linked up by the use of mediation called stylistic study.

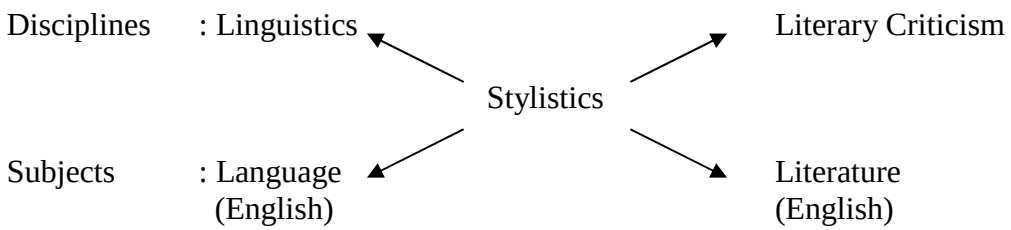

Figure 2. Stylistic as the media to link up two different disciplines (Adapted from Widowwson, 1975, p.4).

As this figure shown, stylistics is a means that relates disciplines and subjects.. The relationship can be between discipline and discipline, subject and subject, subject and discipline and the reverse.

Short story is a kind of literature so that it is included in verbal act. The work that can be classified as verbal act is when it has a complex assumption of art, the patterning pattern, and a beyond interpretation of the texts. Short story has its art sense and aesthetic values in its nature. It also employs a simultaneous pattern in its pattern of grammar, vocabulary and tenses. This pattern of pattern

can be use as source to reach the deepest meaning, the meaning beyond its obvious meaning.

The meaning of most texts is expressed through the language, including literary text. It is because those texts are linguistics object. But, what is important in the study of verbal art is the understanding of meaning beyond than what can be said linguistically.

Verbal art has the system of meaning-coding that is similar to the system of meaning-coding in semiotic. According to Eggins (1994), the tree levels or strata of meaning-coding in semiotic system are:

Folk Names		**Technical Terms**
Meanings	↘	(discourse-) semantics
Wordings (Words and structures)		lexico-grammar
sounds / letters		phonology/graphology

Figure 3. Levels or strata of Language
(Adapted from Eggins, 1994, p.21).

The figure shows that meanings are realized as wordings which are in turn realized by sounds or letters. Technically, discourse-semantics gets realized through the lexicogrammar, which in turn gets realized through the phonology or graphology. Meanwhile, the three strata of verbal act those are similar to this are:

Theme
↑
Symbolic Articulation
↑
Verbalization

Figure 4. The strata in Verbal Art
(Adapted from Hasan, 1985)

Verbalization is the lowest level of the strata. It is the language that is used in the texts. The study of verbal art requires the understanding of language first. At this level, the literary text is just the same as any other texts. People will be able to understand a text only if they have a good sense of knowing the lexicogrammatical patterns since through lexicogrammar the meaning of text is revealed.

The level of verbalization is just limited on the explanation what kind of linguistic pattern occurred; at the three levels of discourse-semantics, lexicogrammar and phonology. In order to find out more that is what the individual clause of the text means and what logical relations unite them, then we come to the level of Theme. Theme is the deepest meaning in verbal art; it is what a text is about when disassociated from the particularize of that text. In its nature, the theme of verbal art is very close to a generalization which can be viewed as a hypothesis about some aspect of life of social man (Hasan, 1985).

The next level is the intermediate Symbolic Articulation. It has the same function with lexicogrammar in semiotic system. It consists of system of sign that create the meaning of the highest level that is Theme. In other words, in this level the meaning of language is encoded into sign having deeper meaning.

Foregrounding – a method by contrasting the norms in a text – and patterning patterns play an important role in ascribing the second order meanings to the patterns of the first order meanings. Together they function as a set of artistic metaphors and it is in this sense that one can describe pieces of verbal art there exist two levels of semiotic: one that is the product of the use natural language, itself a semiotic system; and the other which is the product of the use of

the artistic system through foregrounding and repatternings of the first order meanings (Hasan, 1985).

The two semiotic systems then can be wrapped together as shown in the figure below:

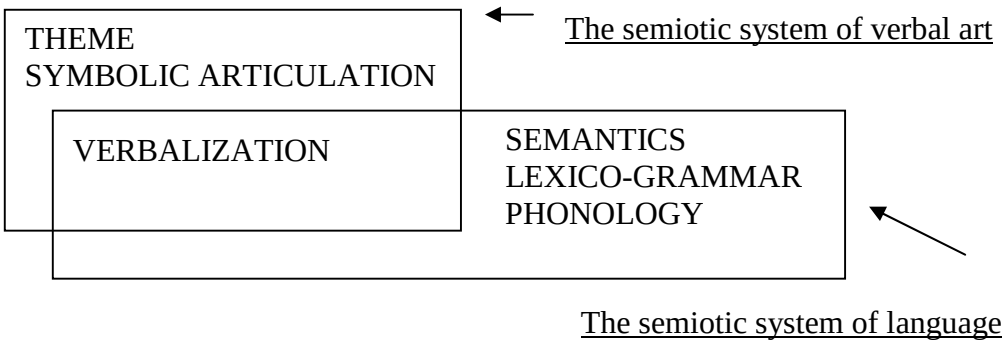

Figure 5. The semiotic relation between Verbal Art and Language (Adapted from Hasan, 1985, p.99)

The figure shows that language is central to verbal art in two important ways: firstly, it is the writer's point of departure, and the reader's point of entry; secondly, the elements of art in verbal art resides in the second order semiosis, achieved through the consistency off foregrounding. Therefore, this framework can be used to explain how a literature text comes to means what it does Hasan in Setiawan (2005, p.42).

D. Systemic Functional Linguistics

Systemic Functional Linguistics (SFL) is a study of language. SFL views that language has two characteristics, systemic and functional. It is systemic because SFL uses a theory of meaning as a choice, by which a language or any other semiotic system is interpreted as networks of interlocking options (Halliday, 1994, p.xiv). It emphasizes meaning as the fundamental element in analyzing

language. Language is also functional because it is designed to account for how language is used.

There are four main theoretical claims about language that Systemic Linguists have in the SFL view. There are:

a. language is functional;
b. its function is to make meanings;
c. these meanings are influenced by the social and cultural context in which they are exchanged;
d. and the process of using language is a semiotic process, a process of making meanings by choosing. (Eggins, 1994, p.2).

SFL views language as a functional linguistics. Language is functional because each element in a language can be explained by reference to its function in the total linguistics system. Its function is to make meanings. The choice of the word “meanings” rather “meaning’ here is significant. It emphasizes that linguistic texts are typically making a number of meanings simultaneously, not just one meaning. These meanings are always influenced by the context in which meanings are being made. The contexts are the cultural and situational context. Meanings are made by semiotic process, where meanings are made by choosing. SFL also views language in social-semiotic process because language is functional in the sense that it is a kind of semiotics system where all elements of language are interlocked each other to perform meaning and it performs social functions at once (Halliday, 1985a).

SFL has been described as a functional semantic approach to language in two main respects. Firstly, it functionally asks both how people use language in

different social context and how language is structured for use. It is SFL dimension as a scientific discipline of linguistics. Secondly, it tries to develop a theory about language as a social process and an analytical methodology that allows the more detailed and systematic description of language patterns. It is SFL dimension as an approach to language (Eggins, 1994, p.22-23).

In the scope of SFL, there are fundamental component of meaning called Metafunction. According to Halliday, the functional components are ideational meaning, interpersonal meaning and textual meaning (1985a, p. xiii).

The ideational meaning is the meaning functions to represent patterns of experiences. It enables human being to build a mental picture of reality, to make sense of their experience of what goes around them and inside them. The interpersonal meaning is concerned with the interaction between speaker or writer and listener or reader. It functions is to enabling of exchanging roles in rhetorical Interaction: statements, questions, offers and commands. The textual meaning is concerned with the organization of the text in which the experiential, logical and interpersonal are bound together into a coherent. Those fundamental meanings are always made simultaneously in a text to perform social functions. Therefore, those meanings are always related to the context in which social functions are being performed.

1. Text and Context

Systemic Functional Linguistics views that language always occurs as a text. The term text refers to a complete linguistics interaction (spoken or written, prose or verse, dialogue or monologue), preferably from beginning to end (Eggins, 1994, p.5). A text cannot be measured by its length. A text can only be a

single word of warning or an all-day discussion of a committee. According to Halliday in Fairclough (1995), a text is a social process that always simultaneously functions ideationally in the representation of experience of the world, interpersonally in constituting social interaction between participants in discourse and textually in tying parts of a text together into a coherent whole and tying texts to situational contexts (p.6). Therefore, a text is a unit of language that having harmonious collection of meaning. A text can be determined from non text by looking at whether it has a meaning or not in the appropriate context.

A text is always accompanied by its context. According to Halliday and Hasan,(1985) a text is an interactive event, a social exchange of meanings as a result of social interaction between participants which are involved in the text, not simply as a functional language, doing some jobs in some context (p.10). This statement explains clearly that no text can be “free” of context.

Language only makes sense (only has meaning) when interpreted within its context. There are two contexts in which social meaning of language being made. They are context of culture and context of situation. This is stated by Malinowski in Martin, texts have to be understood in relation to their context of situation and context of culture (1992, p.497). The context of culture sometimes describes as the cumulative meanings it is possible to mean in that particular culture. It is realized in genre. Within the context of culture, speakers and hearers use language in many more specific context of situation. The combination of both, context of culture and context of situation, results in the differences and similarities between one piece of language and another.

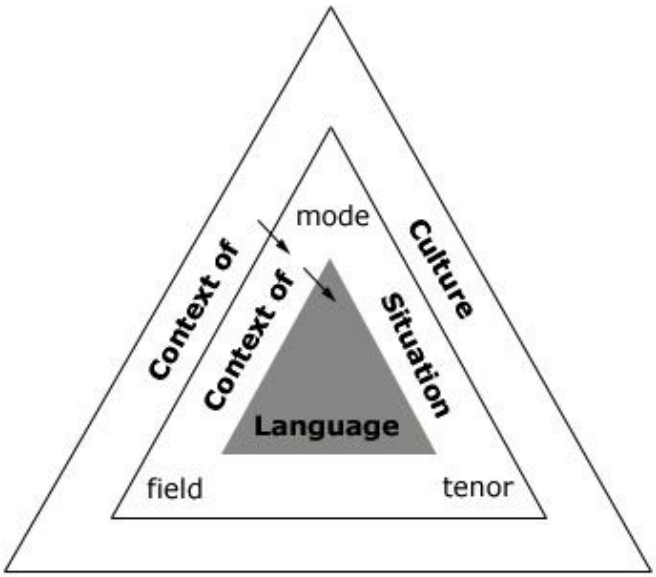

Figure 6. Context of culture and Context of situation in relation to language (Adapted from Eggins, 1994, p. 34)

Context of situation refers to the particular situational features that have linguistics consequences. Context of situation gives immediate situational impact to the use of language. It makes a difference between the text produced one and another depends on particular situation where the text takes place. According to Halliday in Eggins, the particular situational features that have linguistics consequences are field, tenor and mode (1994, p.52). Context of situation is realized through the use of register.

Field refers to what is to be talked to or written about It focuses on social activity where language is accompanying action (Eggins, 1994, p.68). Tenor refers to the social relationship played by participants (ibid, p.62). And Mode refers to the role language is playing an interaction (ibid, p.53). In the level of register, Field and Mode are the projection of experiential and textual meaning. Meanwhile, Tenor is the projection of interpersonal meaning.

2. Register

Register is the configuration of semantic resources that the member of the culture associates with a situation type. It is the meaning potential that is accessible in a given social context (Halliday in Martin, 1992, p.498). Martin in *English Text* (1992) states "register is used to refer to the semiotic system constituted by the contextual variables field, tenor and mode" (p.502).

Register can also be defined as style of a text (Santosa, 2003, p.47). Register is language variant based on its "use' not its "user". The concept of register in this sense is not restricted in the choice of words. It has a wider concept of language aspect including text structure, texture (cohesion and lexicogrammar), the choice of phonology or graphology (ibid). Fowler in Santosa states that register or style includes the language use in literary work such as poems, novels, plays, etc (Santosa, 2003, p.47).

According to Halliday and Hasan (1985), Register is the set of meaning, the configuration of semantic pattern which are typically drawn up on under the specified condition, along with the words and structure that are used in the realization of these meanings. Register is a configuration of meaning that is typically associated with a particular situational configuration of field, tenor and mode.

a) <u>Field</u>

Field refers to what is happening to the nature of the social action which is taking place, what is it the participants are engaged in which the language figures are essentials elements (Halliday and Hasan, 1985). Field is the situational variable that has to do with the focus of the activity in which the participants are

engaged. Field is the realization of experiential meaning. In the level of lexicogrammar, field is realized through the transitivity system (including participants, process and circumstances), clause system, and group system (including nominal, verbal and adjunct). In the level of lexis it is realized through abstraction, technicality and metaphor (Santosa, 2003, p.50).

b) Tenor

Tenor refers to the actors or rather the interacting roles that are involved in creation of the text. According to Martin (1992, p.523), "tenor is the negotiation of social relationship among participants". Tenor is the projection of interpersonal meaning which means meaning as a form of action, speaker or writer doing something to the listener or reader by means of language. Tenor which concerns with the semiotics of relationships has functions to form and to maintain social relationship as the realization of social role in communication created by language.

According to Martin, tenor mediates these relationships along three dimensions which are referred as status, contact and affect (Martin, 1992, p.523). Status refers to the relative position of interlocutor in a cultural social hierarchy. Those relationships can be either horizontal, when the status of the participants is equal and not comparable, or vertical, when the status of the participants is unequal and comparable (ibid, p.526). Contact concerns with the degree of involvement among interlocutors. The basic opposition of contact is involved and uninvolved. It depends on a number of factors influencing the familiarity of participants with each other. Contact also refers to the readability level of text being used. It means that whether the participants involved are familiar or not

with the text. It shows what and how the text is; very difficult, difficult, easy or very easy to be understood (Santosa, 2003, p.52). Moreover, affect refers to the degree of emotional charge in the relationships between participants. Poynton in Martin classifies affect as positive or negative and as permanent or transient (Martin, 1992, p. 533).

In the level of lexicogrammar, tenor is realized through MOOD system, Mood structure, and Modality. Meanwhile, at the level of lexis, it is realized through Descriptive and Attitudinal words within the clause (Santosa, 2003).

c) Mode

Mode can be defined as the particular functions that are assigned to language in this situation, including both channels taken by language (spoken or written) and its genre (Halliday & Hasan, 1976, p.32). Mode is the realization of textual meaning. Mode refers to the role language is playing in an interaction. Mode concerns with symbolic reality-with texture which has function of that of constructing social reality. Therefore, mode is oriented to both interpersonal and experiential meaning. Interpersonally, mode mediates the semiotic space between monologue and dialogue. Meanwhile, mode as experientially oriented mediates the semiotic space between action and reflection. Mode also involves both the channel (spoken or written or combination of the two) and medium used by language (Halliday & Hasan, 1976, p.32).

In the level of lexicogrammar, mode is realized through the Theme-Rheme structure; while in the level of lexis, it is realized through the Congruent and Incongruent words.

3. Tenor

Tenor is defined as the social role relationship played by the participants. The participants are including the writer or the speaker, the participants within the text or the thing having role in the text, and the reader or the listener. Halliday in Martin (1992) states," Tenor refers to who is taking part, to the nature of the participants, their statuses and roles" (p.499). Meanwhile, Martin himself outlines in his *English Text* that it refers to the negotiation of social relationship among participants (Martin, 1992, p.523).

Halliday and Hasan (1985) propose that tenor is the realization of interpersonal meaning. Interpersonal meaning observes a text from the point of view of its function in the process of social interaction. The text is not only the reflection of reality but also a piece of interaction between speaker or writer and listener or reader (p.20).

Tenor is called as a register variable together with the two others, field and mode. Tenor is the projection of interpersonal meaning which is realized through interpersonal metafunction of language. Meanwhile, field and mode are the projection of ideational meaning and textual meaning.

Based on the register concept, tenor constructs the meaning by means of the language use reflecting the interpersonal metafunction. The interpersonal meaning can be defined in terms of inter-relation among participants that can be represented by the relation between the speaker or writer and the audience in negotiating the exchange of meaning. Halliday states that the interpersonal meaning is meaning as a form of action, the way the speaker or the writer uses language to do something to the listener or reader (1985, p.53). Further, Halliday

in Eggins (1994) approaches the grammar of interaction in those relations from a semantic perspective. He points out that when language is used to interact, one of the things to be doing with it is establishing a relationship between the participants. In order to establish the relationship, the participants use the basic types of speech role: giving and demanding. At the same time as choosing either to give or demand in an exchange, the participants also chose the kind of commodity being exchanged. The choice is between exchanging information or exchanging goods and services (p.149). Further, Halliday grouped the exchanging of information (statement and question) as *propositions* and the exchanging of goods and services (offer and command) as *proposals* (Halliday in Martin, 1992, p.32).

	COMODITY EXCHANGED	
SPEECH ROLE	Information	Gods and services
Giving	Statement	Offer
Demanding	Question	command

Table 1. Speech Roles and Commodities in interaction
Adapted from Halliday in Eggins (1994, p.150).

Tenor is concerned with the semiotics of relationships among participants that mediates the relationships among three dimensions: status, contact and affect as described in the figure below (Martin, 1992:p. 525-526).

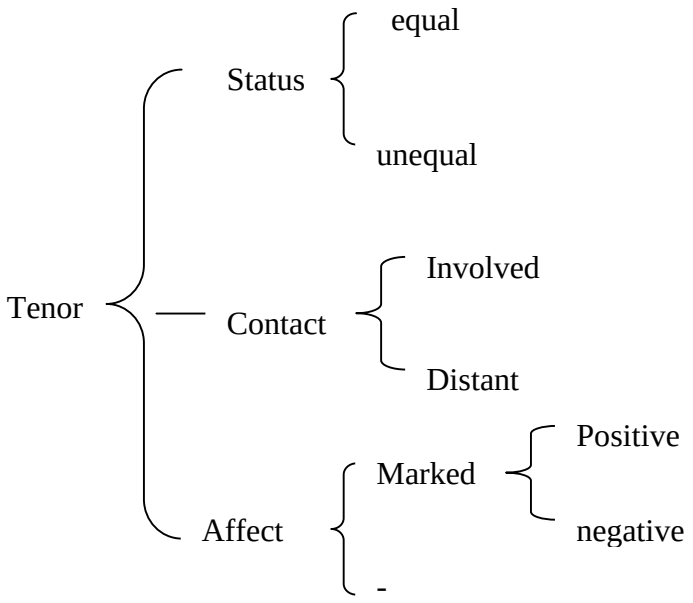

Figure 7. Three dimensions of Tenor
(Adapted from Martin, 1992, p.526)

1. Status

Status refers to the relative position of interlocutor in a culture's social hierarchy. Its basic contrast is equal and unequal status depending on whether the social ranking of the participant is comparable or not (Martin, 1992, p.525). It means that status deals with the interrelationship level between the writer and the participant in the text, the writer and the reader and between the participants themselves. There are different realizations of principle associated with status as proposed by Poynton in Martin. The key principle is reciprocity of choice as he stated "equal status among interlocutor is realized by them taking up the same kind of choice (e.g. **tutoyer**) whereas unequal status is realized by them taking up different ones (e.g. **tulvous**) (Martin, 1992, p.527).

Furthermore, the concept of dominate and deference needs to be taken into account as it is a basic distinction in the realization of the unequal status. This concept considers certain kinds of selections which are related to the speakers of

higher status and other kind of choices speakers of lower status. As a result, this determination will show whether the social roles among participants are dominant or dominated, more controlling or controlled, more directing or directed, in negotiating the social exchange of meaning.

It can be said that there is a symbolic relation between position of interlocutors in social hierarchy and various linguistic system. Martin states clearly about this. He states, "*the realization of status tends to foreground grammatical options*" (Martin, 1992, p.528). The grammatical options employed by the status are realized through modality system, whereas the realization of unequal status is expressed through grammatical and discourse options as shown in the table below.

Unequal Status	Dominate	Defer
Grammar	No ellipsis Modalization: high Modulation: obligation Vocation: familiar Person: 1st	Residue ellipsis Modalization: low Modulation: inclination Vocation: respectful Person: 2nd
Discourse semantic	Primary knower Initiating Turn controlling	Primary actor Responding Turn respecting

Table 2. The Realization of Unequal Status
(Adapted from Martin, 1992, p.529)

2. Contact

Contact deals with the degree of involvement among interlocutors. Contact as a social distance which is determined by the frequency and the range of previous interaction has two basic contrasts. They are involved and uninvolved

depending on the number of factors influencing the familiarity of participants with each other (Martin, 1992, p.529).

In addition, he makes classification of the involvement into two dimensions. The first is the involvement of social activity which is oriented to the family work or recreation. Then, the second one is the involvement which is oriented to whether the social activity is regular or occasional (ibid, p.530).

In realizing the principle for contact, it needs to consider the point of view of both system and process (ibid, p.531). In the system viewpoint, the principle is proliferation, in which the predictability of meaning is determined by the degree of contact – the less contact the fewer the choices available, and otherwise, the more contact the more options available to be taken up. Meanwhile, the process point of view has the principle of contraction – where the less contact means that the realization of meaning is more explicit, whereas the more contact means that more can be left unsaid. It can be concluded that involved contact is realized through the more choices available and implicit realization of meaning, whereas uninvolved contact through less contact and explicit one.

In order to determine contact whether it is involved or uninvolved, Poynton gives a number of the key realization as seen through the figure below.

Contact	Involved	Uninvolved
Grammar	Minor clause	Major clause
	Mood ellipsis	No ellipsis
	Mood contraction	No contraction
	Vocation	No vocation
	Nick name	Full name
Lexis	Slang	Standard
	General words	Specific words
Discourse semantic	Homophoric	Endhophoric
	Implicit conjunction	Explicit conjunction
	Experiential metaphor	Experiential congruence

Table 3. The realization of Involved and Uninvolved Contact

(Adapted from Martin, 1992, p.532)

3. Affect

Affect concerns with the degree of emotional charge in the relationship between participants. It covers the positive or negative judgment among participants, the writer to the participants in the text and the writer to the readers. The positive or negative judgment can be explained through the semiotic components used in the text (Santosa, 2003, p.51).

Basically, affect has two oppositions, positive and negative. But, Poynton in Martin gives additional classification of affect, namely permanent or transient. Therefore, affect can be classified into three dimensions: surge/predisposition, positive/negative and self/other (1992, p.533).

In addition, Martin associates the realization of affect with amplification. Here, affect is like a stereo system which can be turned on or off and balanced between speakers (both off, one on, both on). Its volume can be adjusted to normal listening levels (predisposition) or turned on very loud when the occasion desires (surge).

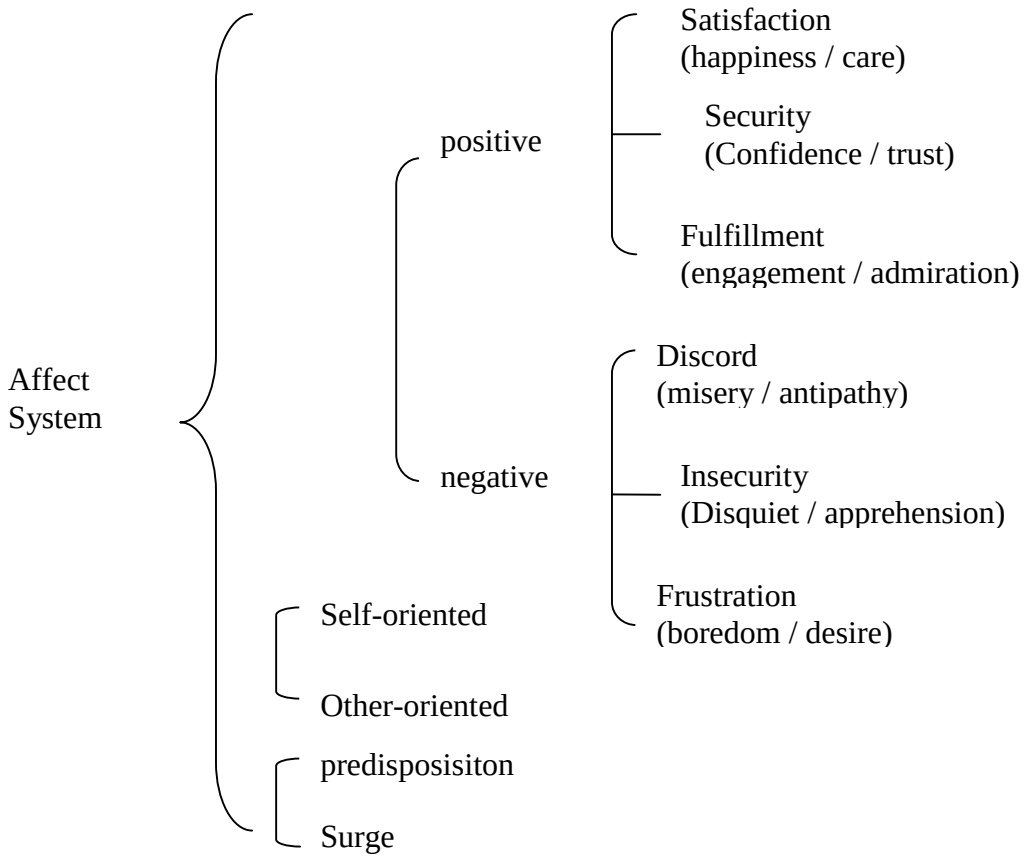

Figure 8. Classification of Affect
(Adapted from Martin, 1992, p.536)

4. Lexicogrammar

Lexicogrammar refers to a process of wording. It is a process to realize concepts through meaningful symbols and semantics resource from the simplest one (morpheme) to the more complex one (clause) (Butt et. al, 1995).

a. Nominal Group

Nominal group is the experiential structure which, taken as a whole, has the function of specifying (i) a class of things and (ii) some categories of membership within this class (Halliday, 1994, p.180). It also can function as either subject or complement in Mood, or as participants in Transitivity. The structure

has its head called Thing. It is usually in the form of noun including both proper and common noun (cat or table), pronouns (she or her), infinitive phrase (to get), gerund (swimming) and noun clause (that she went down the stairs just now). The Thing is categorized by some functional elements as described below:

a. *Deictic* (noted by **D**)

Deictic element indicates whether or not some specific subset of the Thing is intended. It can be either specific or non-specific Deictic (ibid, p.181). Specific Deictic can be demonstrative such as this, that, those, these or possessive such as my, your, our, their. In addition, the is a specific, determinative deictic of a peculiar kind. It means 'the subset is identifiable; but this will not tell you how to identify it'. For examples: this train means 'you know which train: - the one near me; my train means 'you know which train: - the one I own; the train means simply 'you know which train'.

	Determinative	Interrogative
Demonstrative	This that These those	Which (ever) What (ever)
Possessive	My His Their One's	Whose (ver)
	(John's) (My father's)	(which person's) etc

Table 4. Components of Specific Deictic
(Adapted from Halliday, 1994, p.181)

Meanwhile the non-specific Deictic conveys the sense of all, or none, or some of the unspecified subsets. It can be such as: each, every, an, both all,

etc. There may be a second Deictic element in the nominal group which adds further identification to the thing. It is called post deictic. It identifies a subset of the class of Thing by referring to its fame or familiarity, its status in the text or its similarity or dissimilarity to some other designated subset such as: other, same, different, identical, etc (Halliday, 1994, p.183).

		singular		Non-singular		unmarked
				Dual	Mass/plural	
Total	Positive	Each every		Both	All	
	negative		Neither (not either)			No (not any)
Partial	Selective	One	either			Some Any
	Non-selective	A (n)			some	
		'one'	'two'		'not one'	(unrestricted)

Table 5. Components of Non-Specific Deictic
(Adapted from Halliday, 1994, p.182)

b. Numerative (noted by **N**)

It indicates some numeral features of the subset: either quantity (like one, two…etc) or order (like first, second,…etc), either exact or inexact (ibid, p.183). The quantifying numeratives specify either an exact number or an inexact number. Meanwhile, the ordering numeratives specify either an exact place or inexact place.

	Definite / exact	Indefinite / inexact
Quantitative	One, two, three etc. [a couple of] etc.	Few, little, [a bit of] etc. Several, [a number of] etc

	[a quarter of] etc.	Many, much,[a lot of] etc Fewer, less More [the same amount of] etc
Ordinative	First, second, third, etc. Next, last	Preceding subsequent etc.

Table 6. Components of Numerative
(Adapted from Halliday, 1994, p.183)

c. Ephitet (noted by **E**)

It indicates some quality of the subset. It may be either an objective property of the thing itself (experiential epithet) like old, short, red, etc or an expression of the speaker's subjective toward the Thing (Attitudinal epithet) like fantastic, silly, splendid, etc.

d. Classifier (noted by **C**)

It indicates a particular subclass of the Thing (Halliday, 1994, p.185). Classifier is the closest element to the Thing. It is because a sequence of Classifier + Thing is so closely bonded that it is very like a single compound noun, especially if the Thing is a noun of a fairly general class such as train set, game set, etc. In some cases, the same word may function either as Ephitet or Classifier, with a different meaning, For example: "fast trains". If it is translated as trains that go fast, then fast is Ephitet. Meanwhile, if it is translated as trains classified as express, then fast is Classifier. The key in differentiating between Ephitet and Classifier is that Classifiers is not suitable with degrees of comparison or intensity.

e. Qualifier (noted by **Q**)

It is the element that functions as post modifier providing additional information of the Thing. It is usually in the form of embedded, either clause noted by [[…]] or phrase noted by […].

For example: - There were two Americans [[stopping at the hotel]].

- There was a man [in a rubber cape].

b. Verbal Group

The verbal group is the constituent that functions as a Finite plus Predicator (or as Predicator alone if there is no Finite element) in the mood structure and as Process in the transitivity structure. It is the expansion of a verb and consists of sequence of words of the primary class of verb (Halliday, 1994, p.196). Verbal group expresses both experiential and logical structure. Experiential structure is ordered as Finite plus Event, with one or more optional auxiliary. Verbal group begins with the Finite expressing tense or modality; and ends with the Event expressing the process, which may be event, action, act of consciousness or relation (Halliday, 1994, p.197). For example:

have	Been	repairing
Finite: present	Auxiliary: past	Event

Meanwhile, logical structure realizes the system of tense. The primary tense is the tense functioning as Head. It is shown as α . This is the deictic tense: present (ϕ), past (-) or future (+) relative to the speech event. The modifying elements following the primary tense (noted by β, χ, δ …etc) are secondary tense which express the past, present or future relative to the time selected in the primary tense.

Example:

has	Been	Done
α^{ϕ}	β^{-}	$\chi^{passive}$

will	Have	Finished
α^{+}	β^{ϕ}	χ^{-}

c. Transitivity System

Transitivity refers to the grammar of experiential meaning. It is the grammar that represents patterns of experience. It construes human's picture of reality (what goes around them and inside them) into a manageable set of process type. The processes tell the 'going-on' including happening, doing, sensing, meaning, being and becoming (ibid, p.106).

Transitivity concerns with three aspects of the clause. They are including the selection of process (realized in verbal group), participants (realized in nominal group) and circumstances (expressed in adverbial group or prepositional phrases) (Eggins, 1994, p.229). The concept of process, participant and circumstance are semantic categories which explain in the most general way how phenomena of the real world are represented as linguistic structures (Halliday, 1994, p.109). SFL explores the different types of process that are built into the grammar of English and the particular kinds of participant role that are systematically associated with each. There are three main types of process in transitivity. They are: material, mental and relational process. Besides, there are three others those are located at the three boundaries as intermediate between the different pairs. They are: behavioural process (the borderline between material

and mental), verbal process (the borderline between mental and relational) and existential (the borderline between material and relational) (ibid, p.107).

A. Types of Process and their Participants

a. Material Process

Material process is a process of 'doing' and 'happening'. It is a pure physical process without mental or behavioural process (Santosa, 2003, p. 79). It expresses the notion that some entities 'does' something – which may be done to some other entities. The participants of material process are *actor* and *goal*. *Actor* is the logical subject which means the "doer of the action" (Halliday, 1994, p.31), whereas *goal* is the entity to which the process is directed or extended.

For example:

George	was reading	A book
Actor	Material process	goal

The other participants in material process are *beneficiary* and *range*. *Beneficiary* is the one to whom or for whom the process is said to take place. There are two kinds of beneficiary: recipients (to whom something is given) and clients (for whom something is given) (ibid, p. 144).

Moreover, *range* is the element that specifies the range or scope of the process. In material process, range is either (1) expresses the domain over which the process take place or (2) expresses the process itself, either in general or in specific term (ibid, p.146).

For example:

- Beneficiary

Luna	Gives	me	a CD of puzzle
Actor	Material process	Recipient	goal
Wisnu	Wears	the ring	to her
Actor	Material Process	Goal	client

- Range (express the process itself)

They	Ran	the race
Actor	Material Process	Range

- Range (express the domain or extent of the process)

They	were playing	bridge
Actor	Material Pro.	Range

b. Mental Process

Mental process is a process of thinking, feeling and perceiving. Halliday in Eggins divides mental process verbs into three classes: cognition (verbs of thinking, knowing), affection (verbs of liking, fearing) and perception (verbs of seeing, hearing) (Eggins, 1994, p.241).

The participants of this process are *senser* and *phenomenon*. The senser is a conscious being, whether it is human or non-human, who thinks, feels or perceives. The phenomenon is that which is felt, thought and perceived.

For example:

- The process of thinking (cognition)

I	Believed	his words
Senser	Mental Pro.	phenomenon

-the process of feeling (affection)

The wife	Liked	the hotel keeper
Senser	Mental Pro.	Phenomenon

- the process of perceiving (perception)

She	saw	the cat
Senser	Mental Pro.	phenomenon

c. Relational Process

Relational process is a process of being (Halliday, 1994, p.119). There are two kinds of relational process: Attributive process and Identifying process.

Attributive process is a process to attributes an entitiy with some quality, classification or descriptive epithet (Eggins, 1994, p.256). It can be said as "x is a member of the class of a". This process is irreversible. The participants of this process are *attribute* and *carrier*. Verbs of attribution include *be, become, get, turn, keep, etc*.

For example:

The string	turned	into a snake
Carrier	Attributive Relational Process	Attribute

Identifying process is a process which establishes am identity. The process can be said as "a is the identity of x" or "a serves to define the identity of x". In contrast to attributive process, the identifying process is reversible. The participants are *token* and *value*. Token stands for the entity that is being defined, whereas value stands for the entity that defines. Verbs that are included in this process are *equal, signify, indicate, stand for, refer to, act as, etc.*

For example:

The commissioner	acts as	the mediator
Token	Identifying relational process	Value

d. Behavioral Process

Behavioral process is a process of physiological and psychological behavior like breathing, coughing, smiling, dreaming and staring (Halliday, 1994, p.139). Halliday in Eggins describes this process a “half-way house” between mental and material process. It means that the meanings they realized are midway between materials on the one hand and mental on the other (Eggins, 1994, p.249-250).

Behavioral process is divided into mental behavior and verbal behavior process. Mental behavioral process is the combination of mental and material process. The participants are *behaver* and *phenomenon*. The verbal groups which express mental behavior process are *investigate, check, observe, watch, listen to, take care of, etc.* Meanwhile, verbal behavioral process is the combination between verbal and mental process. The participants are *behaver, receiver and verbiage.* The verbal groups which express verbal behavior group are *tell, claim, argue, suggest, recommend, etc.*

For example:

The auditor	analyze	the calculation of the company
Behaver	Mental behavioral process	phenomenon

Doni	Suggest	her	to make a good preparation.
Behaver	Verbal behavioral Pro.	Receiver	verbiage

e. Verbal Process

Verbal process is the process of verbal action: saying and its many synonyms (ibid, p.251). It contains three participants: *sayer* (conscious or unconscious

participants; who say), *receiver* (the one to whom the verbal process is directed) and *verbiage* (a nominalized statement of verbal process).

For example:

The Arab Boyfriend	Told	Her	A lot of rubbish
Sayer	Verbal Process	Receiver	verbiage

(Eggins, 1994, p.252).

f. Existential Process

Existential process is a process which represents that something exists or happens (Halliday, 1994, p.142). This process involves the use of the word "there". Besides, it also employs the verb "be" or synonyms such as *exist, arise, occur*. The participant of existential process is only *existent.* It may be a phenomenon of any kind and is often in fact an event (nominalized action). In addition, circumstantial elements (particularly of location) are common in existential process (Eggins, 1994, p.255).

For example:

There	Were	big palms and green benches	in the public garden
	Existential process	Existent	Circ: location: Place

B. <u>Types of Circumstances</u>

The understanding of circumstantial elements is important in analyzing transitivity system. The recognized circumstantial elements in English are extent, location, manner, cause, accompaniment, matter and role.

a. Extent

Extent expresses the measure unit. It answers the question *how long?, how far?, how many times?, etc.* It is typically structured in a nominal group with quantifier which occurs with or without preposition.

For example:

She can do the test	less than an hour
	Circumstance: extent: time

b. Location

Location is circumstance explaining the place and time, where and where the process occurs. It is typically structured as adverbial group or prepositional phrase like *last year, in the first semester, etc.*

For example:

His desk was	At the far end of the office
	Circ: Location: Place

c. Manner

Manner is the circumstantial elements that are classified into three categories: means, quality and comparison.

(i). Means refers to the means whereby a process takes place. It is typically expressed by prepositional phrase with the preposition "by" or "with". It answers the question *how?, with what?.*

For example:

He will go to Kalimantan	by ship
	Circumstance: manner: means

(ii). Quality is expressed by group, with –ly group. It answers question *how?*. For example:

He gets the points	slowly but surely
	Circumstance: manner: quality

(iii). Comparison is expressed by a prepositional phrase with like or unlike or an adverbial group of similarity or different (likewise, similarly, etc). For example:

Like his father,	he is a very generous man
Circumstance: manner: comparison	

d. Cause

Cause is circumstantial elements which consist of three sub categories: reason, purpose and behalf.

(i). Reason expresses the reason for which a process occurs. It is typically shown by a prepositional phrase with preposition *because of, through, as a result of, etc.* For example:

The cancellation of the flight to Denpasar this morning was	As a result of bad wather
	Circumstance: Cause reason

(ii). Purpose represents the purpose for which the action occurs. It is typically shown by prepositional phrase *for, in the hope of, fro the purpose of, etc.*

For example:

He spends a lot of money just for	having fun
	Circumstance: cause: purpose

(iii). Behalf represents the entity – typically a person- on whose behalf the action is done. It is expressed by prepositional phrase with preposition: *for the sake, for, on behalf of, etc.* For example:

What he had done was	For the sake oh his father
	Circumstance: Cause: behalf

e. Accompaniment

It represents the meaning of ‘and’, ‘or’, ‘not’ as circumstances. It is typically expressed by a preposition *with, without, besides, instead of.* For example:

He moves to Jakarta	without his family
	Circumstance: accompaniment

f. Matter

Matter is indicated by preposition with *about, concerning, with reference to, dealing with, corresponds to, etc.* For example:

He will ask the manager	dealing with the crisis condition of the company
	Circumstantial: matter

g. Role

Role represents the meaning of ‘be’ in the form of circumstance. The interrogative is ‘what as’ and is expressed by prepositions *as, by way of, in the role of/shape/form, guise of.* For example:

She was installed	As chancellor
	Circumstance: role

d. <u>Clause System</u>

The clause is the grammatical unit in which semantic construct of different kinds are brought together and integrated into a whole (Halliday, 1985b, p.66). It can be said that a clause is a grammatical structure that consists of words which are arranged to form a larger structure. A clause consists of at least one activity realized in verbal group. Therefore, the complexity of clause is determined by the number of activities involved. In Systemic Functional Linguistic, clause is divided into Minor and Major Clause.

a) Minor Clause

Minor clause is clause with no mood or transitivity structure. It has no thematic structure either (Halliday, 1994, p.63). Because of its lack of complete constituents, minor clause can not be analyzed. It typically functions as calls, greetings and exclamations like *hello!, good evening!, congratulation!, etc.*

b) Major Clause

Major clause is a kind of clause which has a predicator (Gerot and wignell, 1994, p.34). It is divided into simplex clause and complex clause.

Simplex clause is a single independent clause which consists of only one activity realized in the verbal group. Fore instance:

The rain dripped from the palm trees.

Complex clause is a clause expresses more than one activity realized in the verbal group. Therefore, it consists of two clauses or more which can be classified as dependent clause and independent clause. With regard to the analysis of complex clause i.e, the relationship between dependent and independent clause, its complexity can be described on the system called interdependency and logico-semantic relation (Halliday, 1994, p.216).

a. System of Interdependency

Halliday defines it as the relation of modifying, whereby one element 'modifies' another, is not the only relationship that may obtain between the members of a complex (Halliday, 1994, p.218). The relation is classified into *Hypotaxis* and *Parataxis*.

(i). Hypotaxis is the relation between a dependent element and its dominant, the element on which it is dependent (ibid, p.218). Its structure is represented by Greek letter notation, i.e. $\alpha, \beta, \gamma, \delta$ …etc. For example:

He hadn't looked away from her	since she started to speak.
α	β

(ii). Parataxis is the relation between the two like elements of equal status, one initiating and the other continuing. Its structure is represented by numerical notation, i.e. *1, 2, 3, 4*….. For example:

I am a new employee of this company	and so is Doni.
1	2

b. System of Logico-semantic relation

This relation is a meaning extended relationship. It is divided into two fundamental relationships of Expansion and Projection.

(i). Expansion is the meaning extended relationship that providing additional information. It consists of three ways of expanding clause. They are elaboration, extension and enhancement.

- Elaboration. In elaboration, one clause expands another by elaborating on it. It may be in the form of specifying in greater detail, restating in other words, commenting or exemplifying. It is symbolized by (=). For example:

Doni is a generous boy;	He always helps the poor.
1	2=

- Extension. In extension, one clause expands another by extending beyond it. It may be adding some new element, giving an exception to it or offering an alternative. It is symbolized by (+).

For example:

Siti Nurhaliza sings nicely, and pleased her Indonesian fans.

1 2+

- Enhancement. In enhancement, one clause expands another by embellishing around it; qualifying it with some circumstantial features of time, place, cause or condition. It is symbolized by (x).

- For example:

Having graduated from Senior High School, he continued to study at university.

β αx

(ii). Projection. It is the logico-semantic relationship in which the secondary clause is projected through the primary clause. There are two kinds of projection: Locution and Idea. Locution means "one clause is projected through another, which presents it as a locution, a construction of wording". It is noted by ("). While Idea means "one clause is projected through another, which presents it as an idea, a construction of meaning" (Halliday, 1994, p.220). For example:

He said "I will go to Denpasar".

1 2 "

He thought he would win the game.

α β '

e. Mood System

Mood system is considered as a resource for negotiating meaning in dialogue, which means that it is a resource for exchanging the social meaning in

interaction. The interaction will involve a verbal communication between a speaker and his audiences. In doing that, the speaker adopts a particular speech role, either he is giving something to or he is demanding something from his listener. This interaction also involves the speaker assign speech functions of statement, question, offer or command (Halliday, 1994, p.68).

Further, the language in the interaction can be in the form of either proposition or proposal depending on the commodity being exchanged in the interaction. The clause takes on the form of a proposition when language is used to exchange information (ibid, p. 70). Proposition itself refers to statement and question. Statement is the proposition meaning of declarative clause (giving information), meanwhile question is the proposition meaning of interrogative clause (demanding information), either polar or WH-question. Both declarative and interrogative clauses are wrapped into indicative clause as fundamental opposition of imperative clause (Martin, 1992, p. 32). For example:

1. The Nokia mobile phone has complete features. (declarative)
2. Did Doni come to her house last night? (polar-interrogative)
3. Where have you been last week ? (WH-interrogative)

The clause will be in the form of proposal when language is used to exchange goods and services. Proposal refers to command and offer which is typically wrapped into imperative clause. It means that proposal can also be expressed by declarative and interrogative clause. For example:

1. Give me the tickets! (imperative)

2. Like some fruits? (polar-interrogative)
3. I'll make breakfast. (declarative)

The clauses both proposition and proposal can be determined by looking at its grammatical structure called mood structure. Mood structure consists of two constituents: Mood and Residue. The mood consists of two parts: Subject and Finite. Haliday in Eggins defines subject as that it realizes the thing by reference to which the proposition can be affirmed or denied (Eggins, 1994, p.156). It may be any nominal group, but it may also be a personal pronoun reffering to the subject / a nominal group of the former clause. The finite is the small number of verbal operator expressing tense or modality or polarity (Halliday, 1994, p.72). The notion *tense*, here, refers to primary tense: past, present and future tense, the moment of speaking with 'now' as the reference point. Modality indicates the speaker's judgment of the probabilities or obligations choices involved in what he is saying. Meanwhile, polarity, combined with the specification of either temporal (tense) or modal reference to the speech events, indicates something of being positive or negative (Gerot and Wignell, 1994, p.28). The residue consists of predicator, Complement and Adjunct (Circumstantial). Predicator is the verb of the clause. It refers to what is doing, happening or being. It is realized by a verbal group without temporal or modal operator and functions as finite in mood element. "A complement is an element within the residue that has the potential of being the subject" (Halliday, 1994, p.80). It is realized by nominal group. Circumstantial adjunct answers the question 'how', 'where', 'when', 'by whom'. It has no potential of becoming subject. It is typically realized by an adverbial group or prepositional phrase (ibid). For example:

Indicative: Declarative; Proposition

Mary	Had		A little lamb	In her house
Subject	finite	Predicator	Complement	Adjunct
Mood		Residue		

Indicative: Interrogative; Proposition

Did	You	come	to Luna's house	last night?
Finite	Subject	Predicator	Adjunct	Adjunct
Mood		Residue		

Imperative; Proposal

Open	the window	next to you!
Predicator	Complement	adjunct
Residue		

f. <u>Polarity and Modality System</u>

Polarity is the choice between positive and negative, as in is/isn't, do/don't. Polarity, typically, has to do with finite element because there is positive and negative of finite element. Positive can be is, was, has, can, etc and negative can be isn't, wasn't, hasn't, can't etc (Halliday, 1994, p.88).

However, the possibilities are more than just of simple 'yes' or 'not' (positive and negative), but between the two. This is what Halliday defines as modality. He proposes that "modality refers to the area of meaning that lies

between yes and no" (ibid). Modality, as mentioned before, is the speaker's judgment of the probabilities or the obligation.

Modality is classified into Modalization and Modulation. Modalization is the proposition modality used in a clause that explores the exchange of information. Halliday states "in a proposition the meaning of the positive and negative poles is inserting and denying: positive *it is so*, negative *it isn't s*. Modalization has two kinds of intermediate possibilities, namely (i) probability (possibly / probably / certainly and (ii) usuality (sometimes / usually / always). Both probability and usuality can be realized in three ways: a). by finite modal operator in the verbal group, e.g. *It must be Luna*, b). by a modal adjunct e.g. *That's probably Luna*, c). by both together e.g. *That'll certainly be Luna.*

Modulation is the proposal modality used in a clause that exchanges goods and services. In a proposal, the meaning of positive and negative poles is prescribing and proscribing: positive *do it* and negative *don't do it.* Modulation also has two kinds of intermediate possibilities depending on the speech function of command or offer. In a command, it is degrees of obligation (allowed to / supposed to / required to), while in an offer, it is degrees of inclination (willing to / anxious to / determined to). Both obligation and inclination can be expressed in two ways: first by a Finite modal operator, e.g. *Luna will make you a breakfast*, second by an expansion of the predicator: (i) by a passive verb' e.g. *you are allowed to go*; (ii). by an adjective, e.g. *I am anxious to help her*.

Modality has three levels of possibilities: high, median and low. It can be seen in the table below:

Level	Probability	usuality	obligation	inclination
High	Certain	Always	Required	Determined
Median	Probable	Usually	Supposed	Keen
Low	Possible	Sometimes	Allowed	willing

Table 7. The Level of Modality System

(Adapted from Halliday, 1994, p. 358).

Besides, Modality has relation with polarity; it has a relation with mood. The relation of modality to polarity and mood is shown through this figure below:

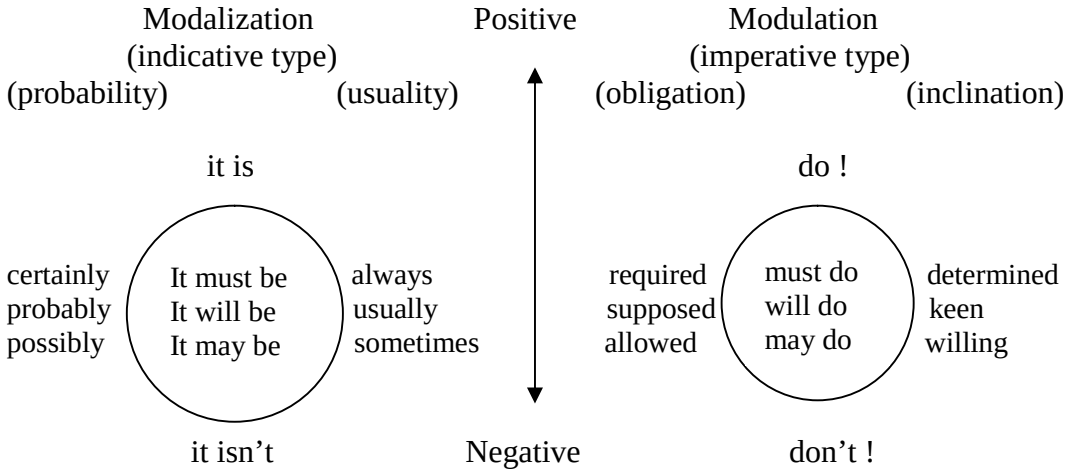

Figure 9. The relation of modality to polarity and mood
(Adapted from Halliday, 1994, p. 357).

g. <u>Adjunct Group</u>

An adjunct is an element that has not got the potential of being subject. It is typically realized by an adverbial group or a prepositional phrase.

The adverbial group has an adverb as Head, which may or may not be accompanied by modifying elements, including both pre modifier and post

modifier. Pre modifiers are grammatical items like not and rather and so, while post modifiers are that of comparison. Post modifiers may be expressed by (i) embedded clause or (ii). embedded prepositional phrase (Haliday, 1994, p.210). For examples:

- too hard [[for me to leave you here alone]]
- longer [than what is measured]

A prepositional phrase consists of a preposition plus a nominal group. e. On the interpersonal dimension, a preposition is called a minor verb. It means that it functions as a minor predicator having a nominal group as its Complement (ibid, p.212). For example:

Her room	Is		on	the second floor
Subject	Finite	Predicator	[*predicator*]	[*complement*]
mood		residue		

h. <u>Theme System</u>

Theme is the element of clause which serves as "the starting-point for the message: it is what the clause is going to be about (Halliday in Eggins, 1994, p.275). The identification of theme is based on order: Theme is the element which comes first in the clause. Rheme is the part of the clause in which the Theme is developed. It can be said that once the Theme is identified, then the Rheme is the remainder part of the clause.

There are three types of theme: ideational or topical, interpersonal and textual theme. Topical theme has two characteristics: unmarked and marked. Unmarked topical theme is the theme acts as the subject of the clause. It is because subject is the element that is chosen as theme, such as personal pronoun: *I, you, they, we*; impersonal pronoun: *it, there*; or nominal group and

nominalization. Meanwhile, marked topical theme is a theme of something other than subject such as adverbial group: today, suddenly, slowly; prepositional phrase: at night, in the corner, and so forth.

Interpersonal theme expresses the writer's attitude to what he is saying. It consists of modal adjunct: usually, in my opinion, of course; vocative: Dear, Darling, Sir; and the finite verbs: yes/no interrogative clause).

Textual theme has any combination of (i) continuative which shows that a new move is beginning such as: *yes, no well, oh*; (ii).structural such as: conjunction or WH-relative; and conjunctive such as: *moreover, in addition, finally.*

6. Technicality and Abstraction

Abstraction or nominalization is the process of changing verbs and adjectives into nouns. The realization where changing a group into other grammatical system for instance: verb – noun is called incongruent realization, while placing nominal group as participants, verb as process and adverbials as circumstances is the way of expressing congruent realization. Martin states that High levels of nominalization characterize abstract written English, especially in the context of science, the humanities and administration (1992, p.138).

Technicality is a nominalization of process that produces the specific terms. Martin states that one of the main functions of nominalization is to build up technical term in specific field. He adds," one technicalized, these nominalization are interpretable as things" (ibid, p.328).

CHAPTER III

RESEARCH METHODOLOGY

A. Type of Research

Since the purpose of this research is to describe the dimension of tenor through language used in short story, a descriptive method was applied in this research.

A descriptive method is a method that is conducted by collecting data, analyzing data and drawing conclusion of the researched data. Hadi (1983, p.3) states that descriptive research is conducted by collecting data, analyzing data, and finally drawing conclusion without making generalization. Therefore, the result is just valid for the data used in this research, not for others.

This research is also qualitative one since the data used in this research are in the forms of sentences. As stated by Arikunto (1986) that in qualitative research, the data are stated in the forms of words or sentences and not in numeric forms (p.20). Therefore, this research is categorized as descriptive qualitative research.

B. Source of Data and Data

Source of data refers to the subject from which the data are obtained (Arikunto, 1997:114). The source of data in this research is taken from Ernest Hemingway's short story collection's book entitled *"In Our Time"*. Meanwhile, data are the materials, which are used in some research in which from the materials of the research, object is described (Sudaryanto, 1988). The data of this research were all clauses in the text of short story entitled *"Cat in the Rain"*. The text falls in the page of 117 until 122 in the *"In Our Time"*.

C. Sample and Sampling Technique

Sample is individuals as part of population that will be investigated (Hadi, 1983, p.70). In a qualitative research, sample is used to represent the unique characteristics as much as possible. Furthermore, this research employs the purposive sampling technique to obtain the data. Purposive sampling technique allows selecting the data based on certain criteria that are conformed to the purpose of the research. The criteria used to select the sample in this research are the short story in In Our Time *which deals with the marriage and the relationship between man and woman. There are three short stories which are suitable with the criteria. The research chooses one short story entitled* Cat in the Rain *in the book* In Our Time *by Ernest Hemingway.*

D. Research Procedure

The research procedure is needed in order to give a direction of steps to conduct the research effectively. The research procedure of this research was organized as follows:

1. Collecting all short stories in the Ernest Hemingway's book of short story's collection *"In Our Time"*.
2. Choosing the text of short story which meets the criteria above. There are three short stories which deal with the criteria above. The researcher chooses one of them entitled "A Cat in the Rain" which falls in the page of 117 until 122 in the *"In Our Time"*.
3. Analyzing the text based on Systemic Functional Linguistics (SFL).
4. Interpreting the analyzed data based on the dimensions of tenor including status, contact and affect.
5. **Drawing conclusion and giving recommendation.**

E. Technique of Collecting Data

Technique of collecting data is a method used in any kind of research to obtain the data being observed. The method used in this research was "teknik pustaka" which was followed by teknik simak and teknik catat. The researcher used teknik pustaka to collect the data from written resources such as magazines, newspapers, books etc in relevancy with the objective of the research (Subroto, 1992, p.42). From this point, the researcher applied teknik simak and teknik catat by reading, noting and describing the data in the lexicogrammar system configuration.

In this research, the data were obtained from Short Story Collection's Book entitled *"In Our Time"* written by Ernest Hemingway.

F. Technique of Analyzing Data

The analysis of data will be done in the following steps:

1. **Identifying the lexicogrammar aspects covering the clause system (clause complexes, interdependency and logico semantic relation), mood system, transitivity system, polarity and modality system, theme system, nominal group, verbal group, adjunct group, abstraction and technicality, and metaphor.**

2. **Interpreting the analyzed text in terms of status, contact and affect in order to determine the dimension of tenor.**

3. **Drawing conclusion.**

CHAPTER IV
DATA ANALYSIS

This chapter consists of three subchapter called: data description, data interpretation and discussion. Data description describes the data in the form of contextual configuration and lexicogrammar. Lexicogrammar description consists of clause system, nominal group, verbal group, adjunct group, mood system, theme system, transitivity system, technicality and nominalization, metaphor, polarity and modality.

Moreover, data interpretation shows the three dimensions of tenor which covers status, contact and affect. This interpretation is based on its lexicogrammar description. The last subchapter is discussion which explains about the totality of interpretation of the text. It is used to answer the problem statement of this research.

A. Data Description

a. Contextual Configuration

The text is a short story entitled “Cat in The Rain”. This short story is classified as *short short story* since it contains fewer than 5.000 words or about 16

pages of quarto double spacing. This short story also belongs to literary short story since it possesses of literary value.

The short story is about an American couple who spent nights in a hotel in Italy. At the hotel, the wife saw a cat and she want to take it, but her husband responded to her desires in lack of affection, apathy, and indifference. On the other hand, there was someone who wanted to help her respectfully in finding the cat, he was the hotel keeper. But the cat was gone. Finally, the hotel keeper tried to fulfill the woman's desire by giving her another cat. The characters in this story are the American woman, her husband George, and the hotel keeper.

This short story was part of a short story's collection book entitled *In Our Time* which was written by Ernest Hemingway in 1925. This book gives the portrait of American condition before, during, and after World War I.

This text consists of 106 major clauses – 44 complex clauses and 62 simplex clauses - , 6 minor clauses and 4 ellipses. The total clauses in the text are 187 clauses.

b. Lexicogrammar Description

1) Complexity of Clause System

Table 8

Type of Clause	**Clause Number**	**Total**	**%**
a. **Major**			
Simplex	1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 14, 17, 25, 26, 28, 29, 31, 32, 33, 34, 35, 36, 37, 38, 40, 41, 42, 43, 45, 47, 50, 51, 57, 65, 67, 68, 69, 70, 71, 74, 76, 78, 80, 81, 84, 86, 87, 91, 94, 98, 99, 102, 103, 105, 106, 108, 110, 111, 112, 115, 116	62	53,5 %
Complex	9, 13, 15, 16, 18, 19, 20, 21, 22, 23, 24, 39, 44, 46, 48, 49, 53, 60, 61, 62, 63, 64, 66, 72, 73, 75, 77, 79, 82, 83, 85, 88, 89, 90,	44	37,9 %

	92, 93, 95, 96, 97, 100, 101, 104, 107, 113		
b. **Minor**	27, 30, 52, 55, 109, 114	6	5,2 %
c. **Ellipsis**	54, 56, 58, 59	4	3,4 %
	Total	116	100%

2) Complexity of Groups

a. Nominal Group

Table 9

Type of Nominal Group	**Clause Number**	**Total**	**%**
Simplex	4, 5, 8, 9a, 9b, 10, 11, 12, 13a, 13b, 13c, 15b, 16a, 18a, 18b,19a, 19b, 19c, 20a, 20b, 21a, 21b, 22a, 23b, 24a, 24b, 24c, 24d, 26, 28, 29, 31, 33, 35, 38, 39b, 40, 42, 43, 44a, 44b, 46a, 46b, 46c, 47, 48b, 49a, 49b, 49c, 50, 51, 53a, 53b, 57, 60b, 60c, 61a, 61b, 62a, 62b, 62c, 62d, 63a, 63b, 64a, 64b, 65, 66a, 66b, 67,68, 70, 72a, 73a, 73b, 73c, 74, 75a, 75b, 76, 77a, 77b, 77d, 78, 79a, 82a, 82b, 82c, 82d, 82e, 83a, 85a, 85b, 88a, 88b, 89a, 89b, 91, 92a, 92c, 93a, 93b, 93d, 95b, 96a, 96c, 96d, 97b, 97c, 98, 100a, 101a, 101b, 102,103,104a, 104b, 105, 106, 110, 113b, 115, 116	123	71,9 %
Complex	1, 2, 3, 6, 7 (2), 14, 15a, 17, 22b, 25, 32, 34, 36, 37, 41 (2), 45, 48a, 60a, 69, 71, 75c, 77c, 77e, 79b, 79c, 80, 81, 83b, 83c, 84, 86, 87, 90a, 90b, 92b, 94, 95a, 96b, 99, 100b, 107a, 107b, 108, 111, 112, 113a	48	28,1%
	Total	171	100%

b. Verbal Group

Table 10

Type of Verbal Group	**Clause Number**	**Total**	**%**
Simplex	1, 2, 3, 4, 5, 6, 7, 9a, 9b, 10, 11, 12, 13a, 13c, 14, 15a, 15b, 16a, 16b, 17, 18b, 19a,	162	91,5%

	19b, 19c, 20a, 20b, 21a, 22a, 23a, 23b, 24a, 24b, 24c, 24d, 25, 26, 28, 29, 31, 32, 33, 34, 35, 36, 37, 38, 39a, 39b, 39c, 40, 41, 42, 43, 44a, 44b, 45, 46a, 46b, 46c 47, 48a, 48b, 49a, 49b, 49c, 50, 51, 53a, 53b, 57, 60a, 60b, 60c, 61a, 61b, 62a, 62b, 62c, 62d, 63a, 63b, 64a, 64b, 66a, 66b, 67, 69, 70, 71, 72a, 72b, 73a, 73b, 73c, 74, 75a 75b, 75c, 76, 77a, 77b, 77c, 77d, 77e, 78, 79q, 79b, 79c, 80, 81, 82a, 82b, 82d, 82e, 83a, 83b, 83c, 84, 85a, 85b, 86, 87, 88a, 89a, 89b, 90a, 90b, 90c, 91, 92a, 92b, 92c, 93b, 93c, 93d, 94, 95b, 96c, 96d, 97a, 97c, 98, 99, 100a, 100b, 101a, 101b, 102, 103, 104a 104b, 105, 106, 107a, 107b, 108, 110, 111, 112, 113a, 113b, 115		
Complex	8, 13b, 18a, 21b, 22b, 65, 68, 82c, 88b, 93a, 95a, 96a, 96b, 97b, 116	15	8,5%
	Total	177	100%

c. Adjunct Group

Table 11

Type of Adjunct Group	**Clause Number**	**Total**	**%**
Simplex	5, 6, 8, 9b, 11, 14, 15a, 16a, 20b, 21b, 22b, 24a, 25, 32, 40, 41, 42, 43, 44a, 44b, 48b, 49b, 60a, 60b, 64a, 66b**,** 67, 68, 70, 72a, 75a, 76, 77a, 77e, 78, 79b, 79c, 80, 82e, 83c, 85a, 86, 87, 89a, 90a, 90b, 91, 92a, 92b, 94, 96b, 98, 100a, 100b, 103, 107b, 108, 111, 112, 113b	60	92,3%
Complex	12, 13a, 13c, 17, 95a	5	7,7%
	Total	65	100%

3) Type of Logico Semantic Relation and Interdependency system

Table 12

Type of Logico semantic relation	**Type of Interdependency System**

a. expansion	Hypotactic (α , β , χ ….)	Paratactic (1, 2, 3…)
Elaboration (=)	24d, 49b, 79c, 83c, 107b (5 clauses)	73c (1 clause)
Extention (+)	22b,24b,64b,79b,83b,90b,90c, 92b,93b,93c,100b,113b (12 clauses)	9,13a,13b,19b,24c,39c, 46c,95b,96b,96c,96d,97b (12 clauses)
Enhancement (x)	15b,16b,18b,21b,39a,48b,49c,61a,75c,82c,82e,88b (12 clauses)	--
b. Projection	--	19a,20a,23a,46a,53a,60b, 60c,62a,62c,62d,73a,75a, 77a,77c,77d,77e,82d,89a, 92a,97b,101a,104a (22 clauses)

4) Mood System and Structure

Table 13

Type of Mood	Clause Number	Total	%
Indicative: Declarative: Proposition	1,2,3,4,5,6,7,8,9a,9b,10,11,12,13a,13b,13c,14,15a, 15b,16a,16b,17,18a,18b,19a,19b,19c,20a,20b,21a, 21b,22a,22b,23b,24a,24b,24c,24d,25,26,28,29,31, 32,33,34,35,36,37,38,39a,39b,39c,40,41,42,43,44a, 44b,45,46b,46c,47,48a,48b,49a,49b,49c,50,51,53a, 53b,57,60a,60b,60c,61a,61b,62b,62d,63a,63b,64a, 64b,65,66a,66b,67,68,69,70,71,72a,72b,73b,73c,74, 75b,75c,76,77a,77b,77c,77d,77e,78,79a,79b,79c,80, 81,82b,82c,82d,82e,83a,83b,83c,84,85a,85b,86,87, 88a,88b,89a,89b,90a,90b,90c,91,92a,92b,92c,93a, 93b,93c,93d,94,95a,95b,96a,96b,96c,96d,97c,98,99, 100a,100b,101a,101b,102,103,104a,104b,105,106, 107a,107b,108,110,111,112,113a,113b,115,116	168	94,9%
Indicative: Declarative: Proposal	46a,62c	2	1,1%
Indicative: Interrogative: Proposition	73a,75a	2	1,1%
Indicative: Interrogative: Proposal	82a	1	0,6%
Imperative: Proposal	23a,62a,97a,97b	4	2,3%

5) Modality and Polarity

Table 14

Polarity	**Clause Number**	**Total**	**%**
Positive	1,3,4,5,6,7,8,9a,9b,10,11,12,13a,13b,13c,14,15a,15b, 16a,16b,17,18a,18b,19a,19b,19c,20b,2b,22a,22b,23b, 24a,24b,24c,24d,25,26,28,29,31,32,33,34,35,36,37,38, 39a,39b,39c,40,41,44a,44b,45,46b,46c,47,48a,48b,49a, 49b,49c,50,51,53a,53b,57,60a,60b,60c,61a,61b,62a,62b, 63a,63b,64a,64b,65,66a,66b,67,68,69,70,71,72a,72b,73a, 73b,73c,74,75a,75b,75c,76,77a,77b,77d,78,79a,79b,79c, 80,81,82c,82d,82e,83a,83b,83c,84,85a,85b,86,87,88b, 89a,89b,90a,90b,90c,91,92a,92b,92c,93a,93b,93c,93d, 94,95a,95b,96a,96b,96c,96d,97a,97b,97c,98,99,100a, 100b,101a,101b,102,103,104b,106,107a,107b,108,110, 111,112,113a,113b,115,116	161	95,3%
Negative	2,23a,77c,77e,82a,88a,104a,105	8	4,7%
	Total	169	100%

The modality is classified into two terms: modalization and modulation. The division of modalization and modulation can be seen below:

Modalization:

……she would not be dripped on	(18b) (median probability)
I'll get it	(21a) (median probability)
The cat would be around to the right	(42) (median probability)
Perhaps she could go along…..	(43) (low probability)
You will be wet	(62d) (median probability)
It would be a good idea……	(82b) (median probability)
……I can't have a long hair…	(104a) (low probability)
I can have a cat	(104b) (low probability)

Modulation:

I'll do it….	(20a) (low inclination)
You must not get wet	(46a) (high obligation)
We must get back inside	(62c) (high obligation)

6) Transitivity System

Table 15

Type of Process	**Clause Number**	**Number**	**%**
Material Process	4,9a,9b,11,12,13a, 13b,13b,13c,14,15a,17, 18a,18b,19a,19b,20a,21a,21b,22a,22b, 32,39b,41,43,44a,44b,47,48a,61b,62a,62c,64a, 64b,65,66a,66b,68,70,71,72b,73a,73c,74,75a, 75c,76,77a,78,79a,79b,82c,83c,87,90a,90b,92a ,92b,93a,93b,93c,93d,95a,96b,97a,97b,98,106, 107b,108,112,113a,113b,116	74	41,6%
Mental Process	2,7,16b,24a,24b,24c,24d,29,33,34,35,36,37,38, 39a,60b,60c,62c,63a,67,77c,77d,79c,82e,83b,8 4,85a,86,88a,95b,96a,96c,96d,101a,102,103	36	20,2%
Relational Process a. ARP	10,23a,25,26,31,40,42,45,46a,48b,50,62d,69,7 2a,77e,82b,89a,91,100a,100b,104a,104b	22	12,4%
b. IRP	3,49a,49b,49c	4	2,3%
Behavioral Process a. MBP	8,15b,16a,39c,46b,51,57,80,81,82a,83a,90c,99, 105,107a,111	16	9%
b. VBP	61a	1	0,6%
Verbal Process	19c,20b,23b,28,53b,60a,62b,63b,73b,75b,77b, 82d,85b,88b,89b,92c,94,97c,101b,110,115	21	11,8%
Existential Process	1,5,6,53a	4	2,3%
	Total	178	100%

7) <u>Theme System</u>

Table 16

Type of Theme System	**Clause Number**	**total**	**%**
Topical: Unmarked	1,2,3,4,5,7,8,9a,10,11,12,13a,14,16a,18a,18b, 19a,19c,20a,20b,21b,22a,23a,23b,24a,24b,24d, 25,26,28,29,31,32,33,34,35,36,37,38,39b,40, 41,42,43,44a,44b,45,46a,46b,47,48a,48b,49a, 49c,50,51,53a,57,60a,60b,60c,61a,61b,62a,62b, 62c,62d,63a,64a,65,66a,66b,67,68a,69,70,71, 72a,73a,73b,74,75b,76,77a,77b,77c,77d,77e,78, 79a,80,81,82a,82b,82c,82d,83a,84,85a,85b,86, 87,88a,88b,89a,89b,90a,91,92a,92c,93a,93d,94, 95a,95b,96a,96b,96c,96d,97c,98,99,100a,101a, 101b,102,103,104a,104b,105,106,107a,107b,108,	139	72,4%

	110,111,113a,115,116		
Topical Marked	6,15a,17,48a,75a,112,	6	3,1%
Interpersonal	21a,23a,47,73a,75a,82a,	6	3,1%
Textual	9b,13b,13c,18b,19b,24b,24c,24d,39c,43,44a, 48b,49c,60b,61a,64b,66a,79b,81,82c,83b,88b,90b, 90c,92b,93c,93d,94,95a,95b,96a,96b,96c,96d,97a, 97b,100b,101a,104a,107b,113b,	41	21,4%
	Total	192	100%

8) Technicality and Abstraction

This text applies some specific or technical terms such as a *long way off, the gravel paths, the dim room, the eaves, the doorway, the padrone, Signora, the dressing table, the hand glass, my lap, my own silver, a big tortoiseshell cat.*

9) Lexical Density

Table 17

Clause Number	**Lexical Items**	**Lexical Density**
I,2,3,4,5,6,7,8,9(a,b), 10,11,12,13(a,b,c),14, 15(ab),16(ab),17,18(a,b) ,19(a,b,c),20(a,b),21(a,b) ,22(a,b),23(a,b),24(a,b,c, d),25,26,27,28,29,30,31, 32,33,34,35,36,37,38,39 (a,b,c),40,41,42,43,44(a, b),45,46(a,b,c),47,48(a,b),49(a,b,c),50,51,52,53(a ,b),54,55,56,57,58,59,60 (a,b,c),61(a,b),62(a,b,c,d),63(a,b),64(a,b),65,66(a ,b),67,68,69,70,71,72(a, b),73(a,b,c),74,75(a,b,c), 76,77(a,b,c,d,e),78,79(a, b,c),80,81,82(a,b,c,d,e), 83(a,b,c),84,85(a,b),86,8 7,88(a,b),89(a,b),90(a,b, c),91,92(a,b,c),93(a,b,c), 94,95(a,b),96(a,b,c,d),97 (a,b,c),98,99,100(a,b),	1(3),2(6),3(4),4(5),5(4),6(3),7(10),8(6), 9a(2),9b(2),10(1),11(4),12(5),13a(4),13b(3), 13c(3),14(6),15a(5),15b(2),16a(4),16b(1), 17(4),18a(3),18b(1),19a(1),19b(2),19c(3), 20a(1),20b(2),21a(1),21b(4),22a(3),22b(4), 23a(2),23b(1),24a(2),24b(3),24c(1),24d(2), 25(3),26(2),28(2),29(3),31(1),32(5),33(2), 34(4),35(2),36(4),37(6),38(3),39a(1),39b(2) ,39c(1),40(1),41(6),42(3),43(2),44a(2), 44b(2),45(3),46a(1),46b(1),46c(2),47(3), 48(6),49a(1),49b(2),49c(2),50(1),51(2), 53a(1),53b(3),57(2),60a(2),60b(1),60c(2), 61a(2),61b(3),62a(1),62b(1),62c(1),62d(1), 63a(1),63b(3),64a(3),64b(2),65(3),66a(4), 66b(3),67(2),68(4),69(6),70(2),71(3),72a(3) ,72b(1),73a(2),73b(1),73c(2),74(1),75a(1), 75b(1),75c(3),76(2),77a(1),77b(1),77c(2), 77d(3),77e(5),78(2),79a(1),79b(4),79c(3), 80(2),81(4),82a(1),82b(3),82c(3),82d(3), 82e(2),83a(2),83b(3),83c(2),84(2),85a(2), 85b(1),86(4),87(4),88a(2),88b(1),89a(3), 89b(1),90a(3),90b(2),90c(1),91(2),92a(4),	442/77

101(a,b),102,103,104(a, b),105,106,107(a,b),108, 109,110,111,112,113(a, b),114,115,116	92b(5),92c(1),93a(2),93b(2),93c(1),93d(1), 94(2),95a(3),95b(2),96a(2),96b(3),96c(2), 96d(3),97a(1),97b(3),97c(2),98(1),99(3), 110a(1),100b(3),101a(2),101b(1),102(2), 103(2),104a(3),104b(2),105(2),106(2), 107a(3),107b(3),108(3),110(2),111(2), 112(3),113a(7),113b(2),115(1),116(3)	
77	442	5,7

10) Metaphor

Ideational Metaphor

- Their room also faced the public garden and the war monument (4)
- Water stood in pools on the gravel paths (12)
- The sea broke in a long line in the rain….(13a)

11) Attitudinal Lexis

- a kitty
- the poor kitty
- a momentary feeling of being supreme importance
- felt very small and tight
- pull my hair back tight and smooth

B. Data Interpretation

The text of this research belongs to literary text that is short story. Literary text has two meanings within it. The first meaning will determine the second meaning, or in other words, the patterning of a pattern. Therefore, in order to obtain the second meaning, it is necessary to figure out the first meaning of the text. In this text, the first meaning lies inside the text. Meanwhile, the second meaning lies outside the text.

This research is held to describe the interpersonal meaning of the text. Therefore, the analysis will be divided into two parts: the first is the interpersonal meaning inside text, and the second is the interpersonal meaning outside the text. The first part will describe the status, contact, and affect between the woman, the husband and the hotel owner. The result of this analysis will perform a Theme, which later will be a part of the second participant analysis. Thus, the second analysis will discuss the status, contact, and affect between the writer, the readers, and the theme obtained from the first analysis.

I. Interpersonal Meaning inside the Text.

The interpersonal meaning inside the text can be obtained from the analysis of the conversation between the participants in the story and the plot of the story; they were the woman, the husband, and the hotel owner.

a. Status

Martin states that, “Status refers to the relative position of interlocutors in a culture’s social hierarchy.” (Martin, 1992, p.525). Status has its basic contrast as equal or unequal depending on whether the social ranking of participants is comparable or not.

Based on the data description, there is unequal status between participants inside the story. The participants inside the story are the American girl, George (the American girl’s husband) and the hotel keeper. The analysis of status inside the story will be divided into two, first is between the American girl and George, and second is between the American girl and the hotel keeper. This is based on the element of fiction called focus of character point of view. It means that the focus of the story is the American girl besides the conversation happens between the

American girl and George, the American girl and the hotel keeper, the American girl and the maid. In other word there is no conversation between George and the hotel keeper since they never meet each other in the story.

The status between the American girl and his husband, George, is unequal. It can be seen through the Mood system and modality which are employed in their conversation. In the conversation between the American girl and her husband, the use of imperative clause always come from George which means the clauses are in the form of command. Meanwhile, the clauses also use proposal clause means that text functions to demand service from the American girl. The total of imperative proposal clauses is 4 clauses (23a, 62a, 97a, 97b) and three of them are coming from George in the conversation with the American girl. The employment of modulation in the conversation between them shows that there is an unequal status between George and his wife, since the modulation employed is in the form of low inclination, for instance: *"I'll do it", her husband offered from the bed.* From this clause, this means that George does not really want to do something for his wife because he has higher status than his wife.

The status between the American girl and the hotel keeper is also unequal, in which the American has the higher status than the hotel keeper. It can be seen from Mood system, vocative expression, and transitivity.

The conversation employs indicative declarative which means the clause in the form of statement. Meanwhile, the proposal clause means the clause functions to give service. For example, the maid said: "*You must not get wet*" and "*we must get back inside*". From those examples, the maid who is sent by the hotel keeper wants to serve the American girl as the guests of the hotel. This

means that the status between the American girl and the hotel keeper is unequal; the American girl has a higher status that the hotel keeper.

The unequal status is also supported by the use of vocative *"Signora"*. The maid and the hotel keeper use the vocative *"Signora"* in order to respect the status of the American girl. The respect of the maid and hotel keeper to the American wife may come from two aspects: first, the American wife is a guest and a customer of the hotel that has to be respected, and second, the American wife is rich. It made her belonged to a high class of society.

The type of process used in the plot between the American woman and the maid as well as the hotel keeper also shows the unequal status between them. The dominant process used in their plot is Material Process, such as *stood up, bowed, wanted to serve, looked after, sent, opened* etc. The material process here is used by the hotel keeper as the reaction of the American girl action, for example: *The wife went downstairs and the owner stood up and bowed to her as she passed the office.* This action-reaction process, which is expressed mainly through material process, shows the unequal status between them.

b. Contact

Martin defines contact as the degree of involvement among interlocutors, contact can be broken down into involved and uninvolved depending on a number of factors influencing the familiarity of participants each other (Martin, 1992, p.528). Contact also discusses about the familiarity of language among the participants whether it is easy or more difficult to understand.

Based on the data description, it can be seen that all participants inside the story have an involved contact and used a readable language. The detail description is as follows.

The involved contact between the American girl and her husband can be seen from the use of vocative expression. The vocative expression used here is "you" which shows a close relationship between them. The use of complex clause in the conversation supports the readability of language between the American girl and his husband, George. The type of complex clause is common in conversation or in spoken language. Therefore, it does not mean their language is difficult to understand or is not familiar.

The contact between the American girl and the hotel keeper is involved. It can be detected from the use of formal vocative "Signora". It means that, as the hotel-keeper, he involves the American girl. He wants to serve the American girl as the guests with respect. The involved contact can also be seen from the use of vocation "You". This means they both are involved. Furthermore, the use of personal pronoun "we" shows that the maid involve the American girl.

The language use in their conversation is familiar. It can be seen from the employment of complex clause in their conversation which is the common type of clause of the spoken language. The use of technicality or the Italian language in the conversation, like *"Si, si, Signora, brutto tempo", "Ha perduto qualque cosa, Signora?"* etc., does not impact the familiarity of language since they both understood the language.

c. Affect

Affect deals with the degree of emotional charge in the relationship between participants (Martin, 1992, p.526). Affect is classified into positive and negative. The affect inside the story can be analyzed from the participants in the story. The first is the affect between the American girl and his husband, the second is the affect between the American girl and the hotel keeper.

The judgment of George to his wife is negative. It is shown clearly by the imperative clause of which function is proposal. This means that George ask his wife to do something. The use of many imperative clauses also implies an assumption that the wife has an obligation to do whatever her husband said. The negative judgment to the woman can also be seen from the husband's reaction toward his wife desire that is to have a cat. The aphetic and skeptic reaction of the husband gives a negative value to his wife. Moreover, the skeptic and aphetic reaction of the husband is not only to his wife's desire to have a cat, but also to other simple things, like having a long hair, eating at a table with her own silver and candles, or even listening to her saying.

The judgment of the hotel keeper to the American girl is positive. It is shown by the use of attitudinal lexis, transitivity, and vocative expression. The conversation between the hotel keeper and the American girl use many attitudinal lexis that contains a positive judgment, such as *the deadly serious way …, a momentary feeling of being supreme importance…, felt very small and tight inside the girl.* The transitivity system of their plot is dominated by Material Process. The material process here is used to describe the maid's and hotel owner's reaction toward the woman. Their reaction is positive which means they give a positive judgment to the woman.

The positive judgment to the woman can also be seen from the use of vocative expression from the hotel owner and the maid. The use of vocative expression “Signora” instead of calling her by name show that the woman is honored and respected by the hotel owner.

II. The Interpersonal Meaning outside the Text

The interpersonal meaning outside the text can be obtained from the analysis of the writer and the Theme which comes from the interpretation of interpersonal meaning inside the text. The analysis of tenor, contact, and affect are between the writer and the Theme.

a. Status.

There is an equal status between participants outside the text. The participants outside the text consist of the writer and the theme of the story. The writer is Ernest Hemingway as the writer of the story and the theme of the story is about woman discrimination where the women in American society at that time did not and cannot have affection, love, and attention from their husband.

The status between the writer and the theme is equal. It can be seen from the Mood system, article expression (epithet), and symbolism. In the level of Mood system, it can be seen that the writer dominantly use indicative: declarative clauses. It means that the writer wants to expose the theme in the form of information. The equal status is strengthened by the use of metaphorical expression and symbolism. By using metaphorical expression and symbolism, the theme can be exposed implicitly and give impression that the writer does not want to act as if he know everything.

The use of certain article to refer to participants in the story also supports the argument that the writer and the theme have an equal status. The writer uses certain articles, like *American girl* and *American wife*, to give the real reference in the theme. The article “American” in “American girl and American wife” means that the woman in the story is the representative of every girls, or woman, or wife in America. The explicit expressions to the theme show that the writer and the theme is equal.

b. Contact

The contact between the participants outside the text is between the writer and theme. The writer and the theme has uninvolved contact. The writer has an uninvolved contact with the theme. It is seen from the use of symbolism and third point of view style. The use of many symbolism and allegory make the theme is far to reach and to understand. The use of symbolism makes a condition as if the writer hides the theme and uses symbolism as a clue to the theme. The uninvolved contact between the writer and the theme is also supported by the used third person point of view. This style makes the writer seems to have no relation and connection with the story.

c. Affect

Affect is divided into 2 terms: positive and negative judgment. The affect in this short story can be seen from the writer to the Theme.

The judgment of the writer to the theme is positive. It can be seen from the use of many indicative declarative clause of which function is proposition. This means that the writer wants to give information or expose the theme behind the

story. The positive judgment is also shown by the use of positive polarity in most of the clauses. The positive effect is also shown by the use of attitudinal lexis which has positive meaning, such as *Kitty, a momentary feeling of being supreme importance, the deadly serious way, etc.*

C. Discussion

This subchapter discusses the general interpretation of short story entitled *Cat in the Rain* and is used tries to answer the problem statement of this thesis related to three dimension of tenor. The discussion covers status, contact and affect of the short story.

1. Status

The analysis of status of the short story is divided into the status between participants in the story or inside the text and the status between participants outside the text. The participants inside the texts are the American woman, the husband and the hotel keeper. Based on lexicogrammar, the status between participants is unequal. The unequal status between the American woman and the husband can be seen through the Mood system and modality which are employed in their conversation. There is significant use of imperative clause from George which means the clauses are in the form of command. Meanwhile, the clauses also use proposal clause means that text functions to demand service from the American girl. The total of imperative proposal clauses is 4 clauses (23a, 62a, 97a, 97b) and three of them are coming from George in the conversation with the American girl. In addition, the employment of modulation in the form of low inclination also supports the unequal status between them. The status between the

American girl and the hotel keeper is also unequal. It can be seen from Mood system, vocative expression, and transitivity. The conversation employs indicative declarative which means the clause in the form of statement. Meanwhile, the proposal clause means the clause functions to give service. This kind of expression shows that the maid as well as the hotel keeper wants to serve the American girl who has higher status. The unequal status is also supported by the use of vocative *"Signora"*. The maid and the hotel keeper use the vocative *"Signora"* in order to respect the status of the American girl. From the analysis of transitivity, the dominant process used in their plot is Material Process, such as *stood up, bowed, wanted to serve, looked after, sent opene, etc.* it shows the action of the hotel keeper and the maid as well to respect the American wife.

The status outside the text that is between the writer and the theme is equal. The equal status between the writer to the theme can be seen through Mood system. The writer dominantly use indicative: declarative clauses. It means that the writer wants to expose the theme in the form of information. The equal status between the writer and the theme is also supported by the use of certain article to refer to participants in the story showing the explicit expressions to the theme.

2. Contact

Contact discusses about the degree of involvement among interlocutor. It is also related with the familiarity of language of the text. Based on the lexicogrammar, all participants inside the story have an involved contact and used a readable language. The involved contact between the American girl and her husband can be seen from the use of vocative expression "you" which shows a

close relationship between them. The use vocation “you” also indicates the involved contact between the American girl and the maid. Moreover the use of personal pronoun “we” *in must get back inside* shows that the maid involved the American girl. The readable language can be seen from the use of complex clause in the conversation. The type of complex clause is common and suitable in the spoken language that is conversation in order to make the idea flow in logic. The use of simplex nominal group, simplex verbal group and simplex adjunct group also support the readable language in the conversation. Moreover, the use of technicality or the Italian language in the conversation, like *“Si, si, Signora, brutto tempo”, “Ha perduto qualque cosa, Signora?”* etc., does not impact the familiarity of language since the participants understand the meaning.

The contact between participants outside the text is uninvolved. The contact is between the writer and the theme. The writer has an uninvolved contact with the theme. It can be seen from the use of symbolism and third point of view style. The use of many symbolism and allegory make the theme is far to reach and to understand. The use of third person point of view in the story also supports the uninvolved contact between the writer and the theme. This style makes the writer seems to have no relation and connection with the story.

3. Affect

Affect explores the degree of emotional charge in the relationship between participants. The affect inside the story can be analyzed from the participants in the story. The first is the affect between the American girl and his husband, the second is the affect between the American girl and the hotel keeper.

The affect of the husband toward his wife is negative. It is shown by the use of imperative clauses which functions proposal. The use of many imperative clauses also implies an assumption that the wife has an obligation to do whatever her husband said. The negative judgment is also supported by the husband's reaction toward his wife desire that is to have a cat. The aphetic and skeptic reaction of the husband gives a negative value to his wife.

The hotel keeper has positive judgment to the American girl. It is shown by the use of vocative expression which contains a positive judgment and respect in their conversation. The transitivity system of their plot is dominated by Material Process. The material process here is used to describe the maid's and hotel owner's reaction toward the woman. Their reaction is positive which means they give a positive judgment to the woman.

Based on the data interpretation above, the judgment between the writer to the theme is positive. The positive judgment can be seen from the use of indicative declarative clause, polarity of the text, symbolism, and attitudinal lexis.

The positive judgment of the writer to the theme can be seen from the use of many indicative declarative clause of which function is proposition. The use of many indicative declarative clauses is aimed to give information or to expose the theme behind the story. Beside the use of indicative declarative clause, the positive judgment is also shown by the use of positive polarity in most of the clauses and also attitudinal lexis which has a positive meaning, such as *Kitty, a momentary feeling of being supreme importance, the deadly serious way, etc.*

CHAPTER V

CONCLUSION AND RECOMMENDATION

Chapter five contains two subchapters: Conclusion and Recommendation. The Conclusion consists of the final results of the data analysis including the three elements of tenor: status, contact and affect. Then, the second subchapter, Recommendation, deals with some suggestions.

A. Conclusion

This research is aimed to figure out the interpersonal meaning of the text. Since the text is classified into a literary text, that is short story, it has two level of meaning. The first level of meaning is the interpersonal meaning inside the story, in which the result or theme will become a key in to the second level of meaning. The second level of meaning is the interpersonal meaning out side the text.

Based on the analysis in Chapter IV, the conclusions that can be drawn are as follows:

1. The status inside the text is unequal. Both status between the American woman and the husband and the American woman and the hotel keeper or the maid is unequal. The unequal status between the American woman and the husband can be seen through the Mood system and modality which are employed in their conversation. The use of imperative clauses in the form of proposal shows that the Husband has a higher status than the American woman. Meanwhile, the unequal status between the American girl and the hotel keeper or the maid can be seen from Mood system, vocative expression, and transitivity. The use of indicative declarative clauses in the form of proposal, the use of vocative

"Signora" and material process on the plot show that the American woman has higher status than the hotel keeper and the maid.

The status outside the text that is between the writer and the theme is equal. The equal status between the writer to the theme can be seen through Mood system. The writer dominantly use indicative: declarative clauses. It means that the writer wants to expose the theme in the form of information. The equal status between the writer and the theme is also supported by the use of certain article to refer to participants in the story showing the explicit expressions to the theme.

2. Based on the data interpretation, the contact between all participants inside the story is involved and uses a readable language. The use of vocative "you" show that the contact both between the American girl and the husband and between the American girl and the hotel keeper and the maid as well is involved. The employments of complex clauses in their conversation show the readable language for them.

The contact outside the story, -the writer and the theme -, is uninvolved. The supportive evidences of this are the use of symbolism. The uninvolved contact between the writer and the theme can be seen by the use of symbolism in exposing the theme. By using symbolism, the writer is indirectly exposing the theme.

3. Affect explores the degree of emotional charge in the relationship between participants. The affect inside the story is between the American woman and the husband and between the American woman and the hotel keeper. The husband has negative affect toward the American wife. Meanwhile, the affect of the hotel

keeper toward the American woman is positive. This can be seen from modality, attitudinal lexis, transitivity, and vocative expression.

Based on the data interpretation, the writer has a positive judgment to the theme. This statement is supported by the use of indicative declarative clause, polarity of the text, symbolism, and attitudinal lexis.

The positive judgment of the writer to the theme can be seen from the use of many indicative declarative clause of which function is proposition. The use of many indicative declarative clauses is aimed to give information or to expose the theme behind the story. Beside the use of indicative declarative clause, the positive judgment is also shown by the use of positive polarity in most of the clauses and also attitudinal lexis which has a positive meaning, such as *Kitty, a momentary feeling of being supreme importance, the deadly serious way, etc.*

B. Recommendation

This research is conducted based on the theory of Systemic Functional Linguistics. This research tries to describe the interpersonal meaning of a literary text, in the form of short story, entitled *Cat in The Rain.* This research tries to bridge the analysis of two different subjects; they are linguistics and literary criticism

This research is far from perfect. Therefore, the researcher needs some suggestions and criticism from the readers to get a better result. Moreover, the researcher also suggests the other researcher to analyze this text in different and deeper aspects since this research only discusses about tenor or interpersonal meaning.

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APPENDIX

The Description of Lexicogrammar System

A. Interdependency and Logico-Semantic Relation

Title: CAT IN THE RAIN

1. Simplex

There were only two Americans [[stopping at the hotel]].

N T Q

α^{-} β^{event}

2. Simplex

They did not know any of the people [[they passed on the stairs on their way to and from their room]].

T N D T Q

α^{-} β^{event}

3. Simplex

Their room was on the second floor [[facing the sea]].

D T D N T Q

α^{-} β^{event}

4. Simplex

It also faced the public garden and the war monument.

T D C T D C T

α^{-} β^{event}

5. Simplex

There were big palms and green benches in the public garden.

E T C T D C T

α^{-} β^{event}

6. Simplex

In the good weather there was always an artist [with his easel]

D E T D T Q

α^{-} β^{event}

7. Simplex

Artists liked the way [the palms grew] and the bright colors [of the hotels

T **D** **T** **Q** **D** **E** **T** **Q**

α^{-} β^{event}

[[facing the gardens and the sea]].

8. Simplex

Italians came from a long way off to look up at the war monument.

T α **D** **E** **T** β

α^{-} β^{event} β^{perf} χ^{event}

9. Complex

1 a. It was made of bronze

T **T**

α^{-} $\beta^{passive}$ χ^{event}

2^{+} b. and glistened in the rain.

D **T**

β^{perf} χ^{event}

10. Simplex

It was raining.

T

α^{-} β^{ϕ} χ^{event}

11. Simplex

The rain dripped from the palm trees.

D **T** **D** **C** **T**

α^{-} β^{event}

12. Simplex

Water stood in pools on the gravel paths.

T **T** **D** **C** **T**

α^{-} β^{event}

13. Complex

1 a. The sea broke in a long line in the rain

D **T** **D** **E** **T** **D** **T**

α^{-} β^{event}

2^{+} b. and slipped back down the beach to come up

α **D** **T** β

α^{-} β^{event} $\beta^{perfect}$ χ^{evernt}

3^{+} c. and break again in a long line in the rain.

D **E** **T** **D** **T**

α^{ϕ} β^{event}

14. Simplex

The motor cars were gone from the square [<u>by the war monument</u>].

D **C** **T** **D** **T** **Q**

α^{-} $\beta^{passive}$ χ^{event}

15. Complex

α **a.** Across the square in the doorway [<u>of the café</u>] a waiter stood

D **T** **D** **T** **Q** **D** **T** α

α^{-} β^{event}

β^{x} b. looking out at the empty square.

β **D** **C** **T**

β^{imp} χ^{event}

16. Complex

α **a.** The American wife stood at the window

D **C** **T** α **D** **T**

α^{-} β^{event}

β^{x} b. looking out

β

β^{imp} χ^{event}

17. Simplex

Outside right [<u>under their window</u>] a cat <u>was crouched</u> under one of the dripping

Q **D** **T** **pre N** **D** **E**

α^{-} $\beta^{passive}$ χ^{ev}

green tables.

C **T**

18. Complex

α **a.** The cat was trying to make herself so compact

D **T** α β **T**

α^{-} β^{ϕ} χ^{event} χ^{perf} δ^{ev}

β^{x} **b**. that she would not be dripped on.

T $\alpha^{\text{mod } al}$ $\beta^{passive}$ χ^{ev}

19. Complex

2" 1 **a. "**I'm going down

T α^{ϕ} β^{ϕ} χ^{ev}

2+ **b.** and get that kitty, "

α^{ϕ} β^{ev} **D** **T**

1 **c.** the American wife said.

D **C** **T** α^{-} β^{ev}

20. Complex

2" **a.** "I'll do it,"

T α^{mod} β^{ev}

1 **b.** her husband offered from the bed.

D **T** α^{-} β^{ev} **D** **T**

21. Complex

α **a. "**No, I'll get it.

T α^{mod} β^{ev} **T**

β^{x} **b.** The poor kitty [<u>out</u>] trying to keep dry under a table.

D **E** **T** **Q** α β **D** **T**

α^{ϕ} β^{ev} β^{perf} χ^{ev}

22. Complex

α **a.** The husband went on reading,

D **T** α **C**

α^{-} β^{ev}

β^{+} **b.** lying propped up with the two pillows at the foot [<u>of the bed</u>].

D **N** **T** **Q**

β^{imp} χ^{ev} β^{perf} χ^{ev}

23. Complex

$2''$ a. “Don’t get wet,”

α β

α^{ϕ} β^{ev} β^{per} χ^{ev}

1 b. he said.

T

α^{-} β^{ev}

24. Complex

α a. The wife went downstairs

D **T**

α^{-} β^{ev}

β^{+} 1 b. and the hotel owner stood up

D **C** **T**

α^{-} β^{ev}

2^{+} α c. and bowed to her

α^{-} β^{ev} **T**

$\beta^{=}$ d. as she passed the office.

T **D** **T**

α^{-} β^{ev}

25. Simplex

His desk was at the far end [<u>of the office</u>].

D **T** **D** **E** **T** **Q**

α^{-} β^{ev}

26. Simplex

He was an old man and very tall.

T **D** **E** **T** **E**

α^{-} β^{ev}

27. Minor

‘*Il piove,*’

28. Simplex

The wife said.

D T

α^{-} β^{ev}

29. Simplex

She liked the hotel keeper.

T **D** **C** **T**

α^{-} β^{ev}

30. Minor Clause

'Si, si, Signora, brutto tempo.

31. Simplex

It is very bad weather.

T α^{-} β^{ev} **E** **T**

32. Simplex

He stood behind his desk [<u>in the far end at the dim room</u>].

T α^{-} β^{ev} **D** **T** **Q**

33. Simplex

The wife liked him.

D **T** α^{-} β^{ev} **T**

34. Simplex

She liked the deadly serious way [<u>he received any complaints</u>].

T α^{-} β^{ev} **D** **E** **C** **T** **Q**

35. Simplex

She liked his dignity.

T α^{-} β^{ev} **D** **T**

36. Simplex

She liked the way [<u>he wanted to serve her</u>].

T α^{-} β^{ev} **D** **T** **Q**

37. Simplex

She liked the way [<u>he felt about being a hotel-keeper</u>].

T α^{-} β^{ev} **D** **T** **Q**

38. Simplex

She liked his old, heavy face and big hands.

T α^{-} β^{ev} **D** **E** **C** **T** **E** **T**

39. Complex

β^{x} a. Liking him

T

α^{imp} β^{ev}

α 1 b. she opened the door

T **D** **T**

α^{-} β^{ev}

2^{+} c. and looked out.

α^{-} β^{ev}

40. Simplex

It was raining harder.

T

α^{-} β^{ϕ} χ^{ev}

41. Simplex

A man [in a rubber cape] was crossing the empty square [to the café].

D **T** **Q** **D** **C** **T** **Q**

α^{-} β^{ϕ} χ^{ev}

42. Simplex

The cat would be around to the right.

D **T** **D** **T**

α^{mod} β^{ev}

43. Simplex

Perhaps she could go along under the eaves.

T **D** **T**

α^{mod} β^{ev}

44. Complex

β^{x} a. As she stood in the doorway

T **D** **T**

α^{-} β^{ev}

α b. an umbrella opened behind her.

D **T** **T**

α^{-} β^{ev}

45. Simplex

It was the maid [who looked after their room].

T **D** **T** **Q**

α^{-} β^{ev}

46. Complex

$2''$ a. “You must not get wet”,

T

α^{mod} β^{ev}

1 1 b. she smiled

T

α^{-} β^{ev}

2^{+} c. speaking Italian.

T

α^{imp} β^{ev}

47. Simplex

Of course, the hotel-keeper had sent her.

D **C** **T**

α^{-} β^{-} χ^{ev}

48. Complex

α a. [<u>With the maid holding the umbrella over her</u>] she walked along

Q **T**

α^{-} β^{ev}

the gravel path.

D **C** **T**

β^{x} b. until she was under their window.

T **D** **T**

α^{-} β^{ev}

49. Complex

α α a. The table was there,

D **T**

α^{-} β^{ev}

$\beta^{=}$ b. washed bright green in the rain,

D **T**

$\alpha^{neutral}$ β^{ev}

β^{x} c. but the cat was gone.

D **T**

α^{-} $\beta^{passive}$ χ^{ev}

50. Simplex

She was suddenly disappointed.

T

α^{-} $\beta^{passive}$ χ^{ev}

51. Simplex

The maid looked up at her.

D **T** **T**

α^{-} β^{ev}

52. Minor clause

"Ha perduto qualque cosa, Signora?"

53. Complex

2'' a."There was a cat,"

D T

α^{-} β^{ev}

1 b. said the American girl.

D C T

$\alpha^{neutral}$ β^{ev}

54. Ellipsis

" A cat?"

D T

55. Minor clause

"Si, il gatto."

56. Ellipsis

"A cat?"

D T

57. Simplex

the maid laughed

D T

α^{-} β^{ev}

58. Ellipsis

"A cat in the rain?"

D T D T

59. Ellipsis

"Yes,"

60. Complex

1 a. she said. [Under the table]

T Q

α^{-} β^{ev}

2'' b. Then, "Oh, I wanted it so much.

T T

α^{-} β^{ev}

$3''$ c. I wanted a kitty.

T **D** **T**

α^{-} β^{ev}

61. Complex

β^{x} a. When she talked English

T **T**

α^{-} β^{ev}

α b. the maid's face tightened

D **C** **T**

α^{-} β^{ev}

62. Complex

$2''$ a. *"Come Signora,"*

T

α^{ϕ} β^{ev}

1 b. She said.

T

α^{-} β^{ev}

$3''$ c. We must get back inside.

T

α^{mod} β^{ev}

$4''$ d. You will be wet.

T

α^{mod} β^{ev}

63. Complex

β'' a. ."I suppose so,"

T

α^{ϕ} β^{ev}

α b. said the American girl.

D **C** **T**

α^{-} β^{ev}

64. Complex

α a. They went back along the gravel path

D $\alpha^{-}\ \beta^{ev}$ **D** **C** **T**

β^{+} b. and passed in the door.

$\alpha^{neutral}\ \beta^{ev}$ **D** **T**

65. Simplex

The maid stayed outside to close the umbrella.

D **T** α β **D** **T**

$\alpha^{-}\ \beta^{ev}$ $\beta^{perf}\ \chi^{ev}$

66. Complex

β^{x} a. As the American girl passed the office,

D **C** **T** $\alpha^{-}\ \beta^{ev}$ **D** **T**

α b. the padrone bowed from his desk.

D **T** $\alpha^{-}\ \beta^{ev}$ **D** **T**

67. Simplex

Something felt very small and tight inside the girl.

T $\alpha^{-}\ \beta^{ev}$ **C** **C** **D** **T**

68. Simplex

The padrone made her feel very small and at the same time really important.

D **T** α **T** β **D** **C** **T**

$\alpha^{-}\ \beta^{ev}$ $\beta^{perf}\ \chi^{ev}$

69. Simplex

She had a momentary feeling [<u>of being of supreme importance</u>].

T $\alpha^{-}\ \beta^{ev}$ **D** **C** **T** **Q**

70. Simplex

She went on up the stairs.

T $\alpha^{-}\ \beta^{ev}$ **D** **T**

71. Simplex

She opened the door [<u>of the room</u>].

T α^{-} β^{ev} **D** **T** **Q**

72. Complex

α a. George was on the bed,

T α^{-} β^{ev} **D** **T**

β^{x} b. reading.

α^{imp} β^{ev}

73. Complex

$2''$ a. “Did you get the cat?”

T **D** **T**

1 b. he asked,

T α^{-} β^{ev}

$3^{=}$ c. putting the book down.

D **T**

α^{imp} β^{ev}

74. Simplex

It was gone

T α^{-} $\beta^{paasive}$ χ^{ev}

75. Complex

$2''$ a. “Wonder where it went to,”

T α^{-} β^{ev}

α 1 b. he said,

T α^{-} β^{ev}

β^{x} c. resting his eyes [<u>from reading</u>].

D **T** **Q**

α^{imp} β^{ev}

76. Simplex

She sat down on the bed.

T α^{-} β^{ev} **D** **T**

77. Complex

2" a. .“I wanted it so much,”

T α^{-} β^{ev} **T**

1 b. she said.

T α^{-} β^{ev}

3" c. “I don’t know [<u>why I wanted it so much</u>].

T α^{ϕ} β^{ev} **Q**

4" d. I wanted that poor kitty.

T α^{-} β^{ev} **D** **E** **T**

5" e. It isn’t any fun [<u>to be a poor kitty</u>] out in the rain.

T α α^{ϕ} β^{ev} **T** **Q** **D** **T**

78. Simplex

George was reading again.

T α^{-} β^{ϕ} χ^{ev}

79. Complex

α a. She went over

T α^{-} β^{ev}

β^{+} α b. and sat [<u>in front of the mirror of the dressing table</u>]

Q

α α^{-} β^{ev}

$\beta^{=}$ c. looking at herself [with the hand glass].

β **T** **Q**

β^{imp} β^{ev}

80. Simplex

She studied her profile [first one side and then the other].

T **D** **T** **Q**

α^{-} β^{ev}

81. Simplex

Then she studied the back [of her head and her neck].

T **D** **T** **Q**

α^{-} β^{ev}

82. Complex

1 a. "Don't you think

β **T** α

β χ α^{ϕ} β^{ev}

α b. it would be a good idea

T **D** **C** **T**

α^{-} β^{mod} χ^{ev}

β^{x} c. if I let my hair grow out ?

T α **D** **T** β

α^{-} β^{ev} β^{perf} χ^{ev}

2" α d. she asked,

T α

α^{-} β^{ev}

β^{x} e. looking [at her profile again].

β **Q**

α^{imp} β^{ev}

83. Complex

α a. George looked up

T

α^{-} β^{ev}

β^{+} α b. and saw the back [<u>of her neck</u>],

D **T** **Q**

α^{-} β^{ev}

$\beta^{=}$ c. clipped close[<u>like a boy's</u>].

Q

$\alpha^{neutral}$ β^{ev}

84. Simplex

I like it [<u>the way it is</u>].

T **T** **Q**

α^{ϕ} β^{ev}

85. Complex

2" a. "I get so tired of it,"

T **T**

α^{ϕ} β^{ev}

1 b. she said.

T

α^{-} β^{ev}

86. Simplex

"I get so tired [<u>of looking like a boy</u>].

T **E** **Q**

α^{ϕ} β^{ev}

87. Simplex

George shifted his position [<u>in the bed</u>].

T **D** **T** **Q**

α^{-} β^{ev}

88. Complex

α a. He hadn't looked away [from her]

T

α^{-} β^{-} χ^{ev}

β^{x} b. since she started to speak.

T α β

α^{-} β^{ev} β^{perf} χ^{ev}

89. Complex

2" a. "You look pretty darn nice,"

T **E** **C**

α^{ϕ} β^{ev}

1 b. he said.

T

α^{-} β^{ev}

90. Complex

α a. She laid the mirror down [on the dresser]

T **D** **T** **Q**

α^{-} β^{ev}

β^{+} α b. and went over [to the window]

Q

α^{-} β^{ev}

β^{+} c. and looked out.

α^{-} β^{ev}

91. Simplex

It was getting dark.

T

α^{-} β^{imp} χ^{ev}

92. Complex

α $2''$ a. "I want to pull my hair back tight and smooth

T **D** **T** **C** **C**

α^{ϕ} β^{perf} χ^{ev}

β^{+} b. and make a big knot [at the back that I can feel,"]

D **C** **T** **Q**

α^{ϕ} β^{ev}

1 c. she said.

T

α^{-} β^{ev}

93. Complex

α a. "I want to have a kitty

T α β **D** **T**

α^{ϕ} β^{ev} β^{perf} χ^{ev}

β^{+} b. to sit on my lap

D **T**

α^{perf} β^{ev}

χ^{+} c. and purr

$\alpha^{neutral}$ β^{ev}

d. when I stroke her.

T **D**

α^{-} β^{ev}

94. Simplex

"Yeah", George said [<u>from the bed</u>].

T **Q**

α^{-} β^{ev}

95. Complex

1 a. And I want to eat at a table [<u>with my own silver</u>]]

T **D** **T** **Q**

α^{ϕ} β^{perf} χ^{ev}

2^{+} b. and I want candles.

T **T**

α^{ϕ} β^{ev}

96. Complex

1 a. And I want it to be spring

T α β

α^{ϕ} β^{ev} β^{imp} χ^{ev}

2^{+} 1 b. and I want to brush my hair out [<u>in front of a mirror</u>]

T **D** **T** **Q**

α^{ϕ} β^{perf} χ^{ev}

2^{+} 1 c. and I want a kitty

T **D** **T**

α^{ϕ} β^{ev}

2^{+} d. and I want some new clothes.

T **N** **C** **T**

α^{ϕ} β^{ev}

97. Complex

1 a. "Oh, Shut up

α^{ϕ} β^{ev}

2^{+} $2^{''}$ b. and get something to read".

α **T** β

α^{ϕ} β^{ev} β^{perf} β^{ev}

1 c. George said.

T

α^{-} β^{ev}

98. Simplex

He was reading again.

D

α^{-} β^{ϕ} χ^{ev}

99. Simplex

His wife was looking out [<u>of the window</u>].

D **T** **Q**

α^{-} β^{ϕ} χ^{ev}

100. **Complex**

α a. It was quite dark now

T **E**

α^{-} β^{ev}

β^{+} b. and still raining [in the palm trees].

Q

α^{imp} β^{ev}

101. **Complex**

$2''$ a. "Anyway, I want a cat",

T **D** **T**

α^{ϕ} β^{ev}

1 b. she said.

T

α^{-} β^{ev}

102. **Simplex**

I want a cat.

T **D** **T**

α^{ϕ} β^{ev}

103. **Simplex**

I want a cat now.

T **D** **T**

α^{ϕ} β^{ev}

104. **Complex**

$2''$ a. If I can't have long hair or any fun

T **C** **T** **N** **T**

α^{mod} β^{ev}

1 b. I can have a cat.

T **D** **T**

α^{mod} β^{ev}

105. **Simplex**

George was not listening.

T

α^{-} β^{ϕ} χ^{ev}

106. **Simplex**

He was reading his book.

T **D** **T**

α^{-} β^{ϕ} χ^{ev}

107. **Complex**

α a. His wife looked out [<u>of the window</u>]

D **T** **Q**

α^{-} β^{ev}

$\beta^{=}$ b. where the light had come on [<u>in the square</u>].

D **T** **Q**

α^{-} β^{-} χ^{ev}

108. **Simplex**

Someone knocked [<u>at the door</u>].

T

α^{-} β^{ev}

109. **Minor**

"Avanti",

110. **Simplex**

George said.

T

α^{-} β^{ev}

111. **Simplex**

He looked up [<u>from his book</u>].

T **Q**

α^{-} β^{ev}

112. **Simplex**

[<u>In the doorway</u>] stood the maid.

Q **D** **T**

α^{-} β^{ev}

113. **Complex**

α a. She held a big tortoise hell cat [<u>pressed tight against her</u>]

T **D** **C** **T** **Q**

α^{-} β^{ev}

β^{+} b. and swung down against her body.

D **T**

$\alpha^{neutral}$ β^{ev}

114. **Minor**

"Excuse me,"

115. **Simplex**

She said.

T

α^{-} β^{ev}

116. **Simplex**

The padrone asked me to bring this [for Signora].

D **T** α **T** β

α^{-} β^{ev} β^{perf} χ^{ev}

B. MOOD System and Transitivity

Title: CAT IN THE RAIN

1. Indicative: Declarative; Proposition

There	**were**		**only two Americans [[stopping at the hotel]].**
S	F	P	C
Mood		Residue	
	Existential Pro.		Existent
Theme: Top. Unmarked	Rheme		

2. Indicative: Declarative; Proposition

They	**did not**	**know**	**any of the people [[….]]**
S	F: negative	P	C
Mood		Residue	
Senser	Mental Process		Phenomenon: Micro
Theme: Top. Unmarked	Rheme		

3. Indicative: Declarative; Proposition

Their room	**was**		**on the second floor [[…]].**
S	F	P	C
Mood		Residue	
Token	IRP		Value
Theme: Top. Unmarked		Rheme	

4. Indicative: Declarative; Proposition

It	**also**	**faced**	**the public garden and the war monument.**

S	Mood Adjunct	F	P	C
Mood			Residue	
Actor	Material Process			Goal
Theme: Top. Unmarked	Rheme			

5. Indicative: Declarative; Proposition

There	**were**		**big palms and green benches**	**in the public garden.**
S	F	P	C	Adjunct
Mood		Residue		
	Existential Pro		Existent	Cir: Loc: Place
Theme: Top. Unmarked	Rheme			

6. Indicative: Declarative; Proposition

In the good weather	**there**	**was**		**always**	**an artist [with…]**
Adjunct	S	F	P	Mood Adjunct	C
Residue	Mood			Mood	Residue
Cir: Loc: Place		Existential Pro.			existent
Theme: Top. Marked	Rheme				

7. Indicative: Declarative; Proposition

Artists	**liked**		**the way the palms grew and the bright colors of the [[hotels facing …]].**
S	F	P	C
Mood		Residue	
Senser	Mental Pro.		phenomenon
Theme: Top. Unmarked	Rheme		

8. Indicative: Declarative; Proposition

Italians	**came**		**from a long way off**	**to look up at**	**the war monument.**
S	F	P	Adj	P	C
Mood		Residue			
Behaver	Mental Beh. Pro		Cir: Loc: Place	Process	Phenomenon
Theme: Top: Unmarked	Rheme				

9. a. Indicative: Declarative; Proposition

It	**was**	**made**	**of bronze**
S	F	P	Adj
Mood		Residue	
Goal	Mat. Pro.		Range
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

and	**glistened**		**in the rain**
Conj Adj	F	P	Adj
	Residue		
	Mat. Pro.		Cir: Loc: Place
Theme: Textual	Rheme		

10. Indicative: Declarative; Proposition

It	**was**	**raining**
S	F	P
Mood		Residue
Carrier	ARP	Attribute
Theme: Top: Unmarked	Rheme	

11. Indicative: Declarative; Proposition

The rain	**dripped**		**from the palm trees**
S	F	P	Adj
Mood		Residue	
Goal	Mat. Pro.		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

12. Indicative: Declarative; Proposition

Water	**stood**		**in pools**	**on the gravel paths**
S	F	P	Adj	Adj
Mood		Residue		
Actor	Mat. Pro.		Cir:Loc: Place	Cir:Loc: Place
Theme: Top: Unmarked	Rheme			

13. a. Indicative: Declarative; Proposition

The sea	**broke**		**in a long line**	**in the rain**
S	F	P	Adj	Adj
Mood		Residue		
Actor	Mat. Pro.		Cir: Manner: Means	Cir:Loc: Place
Theme: Top: Unmaked	Rheme			

b. Indicative: Declarative; Proposition

and	**slipped back down**	**the beach**	**to come up**
Conj. Adj	P	C	P
	Residue		
	Mat. Process	Goal	Mat. Pro.
Theme: Textual	Rheme		

c. Indicative: Declarative; Proposition

and	**break**	**again**	**in a long line**	**in the rain**
Conj. Adj	P	Adj	Adj	Adj
	Residue			
	Mat. Pro	Cir:Loc: Time	Cir: Manner: Means	Cir:Loc: Place
Theme: Textual	Rheme			

14. Indicative: Declarative; Proposition

The motor cars	**were**	**gone**	**from the square [by …]**
S	F	P	Adj
Mood		Residue	
Goal	Mat. Pro		Cir:Loc: Place
Theme: Top:	Rheme		

Unmaked	

15. a. Indicative: Declarative; Proposition

Across the square in the doorway [of the café]	**a waiter**	**stood**	
Adj	S	F	P
Residue	Mood		Residue
Cir: Loc: Place	Actor	Mat. Pro	
Theme: Top: Marked	Rheme		

b. Indicative: Declarative; Proposition

looking out at	**the empty square.**
P	C
Residue	
MBP	Phenomenon
Rheme	

16. a. Indicative: Declarative; Proposition

The American wife	**stood**		**at the window**
S	F	P	Adj
Mood		Residue	
Actor	Mat. Pro.		Cir: Loc: Place
Theme: Top :Unmarked	Rheme		

b. Indicative: Declarative; Proposition

looking out
P
Residue
Mental Pro.
Rheme

17. Indicative: Declarative; Proposition

Outside right[…]	**a cat**	**was**	**crouched**	**under one of the dripping green tables**
Adj	S	F	P	Adj
Residue	Mood		Residue	
Cir: Loc: Place	Goal	Mat. Pro.		Cir: Loc: Place
Theme: Top: Marked	Rheme			

18. a.Indicative: Declarative; Proposition

The cat	**was**	**trying to make**	**herself**	**so compact**
S	F	P	C	Adj
Mood		Residue		
actor	Mat. Pro.		Goal	Cir: Reason: Purpose
Theme: Top: Unmarked	Rheme			

b. Indicative: Declarative; Proposition

that	**she**	**would not**	**be dripped on**
Con: Adj	S	F: modal negative	P
	Mood		Residue
	Goal	Mat. Pro.	
Theme: Textual	Theme: Top: Unmarked	Rheme	

19. a. Indicative: Declarative; Proposition

I	**'m**	**going down**
S	F	P
Mood		Residue
Actor	Mat. Pro.	
Theme: Top: Unmarked	Rheme	

b. Indicative: Declarative; Proposition

and	**get**	**that kitty**
Conj. Adj.	P	C
Residue		
	Mat. Pro.	Goal
Theme: Textual	Rheme	

c. Indicative: Declarative; Proposition

the American wife	**said**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

20. a. Indicative: Declarative; Proposal

I	**'ll**	**do**	**it**
S	F: modal	P	C
Mood		Residue	
Actor	Mat. Pro.		Goal
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

her husband	**offered**		**from the bed**
S	F	P	Adj
Mood		Residue	
Sayer	Verbal Pro.		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

21. a. Indicative: Declarative; Proposition

No	**I**	**'ll**	**get**	**it**
Adj: Polarity	S	F: modal	P	C
Mood			Residue	
	Actor	Mat. Pro		Goal
Theme:Interpersonal	Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

The poor kitty [out]	**trying to keep dry**		**under a table**
S	F	P	Adj
Mood		Residue	
Actor	Mat. Pro.		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

22. a. Indicative: Declarative; Proposition

The husband	**went on**		**reading**
S	F	P	C
Mood		Residue	
Actor	Mat Pro.		Range
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

lying propped up	**with the two pillows**	**at the foot [of…]**
P	Adj	Adj
Residue		
Mat. Pro.	Cir: Manner: Means	Cir: Loc: Place
Rheme		

23. a. Imperative: Proposal

Don't	**get**	**wet**
F: negative	P	Adj
Mood	Residue	
	ARP	Attribute
Theme: Interpersonal	Theme: Top: Unmarked	Rheme

b. Indicative: Declarative; Proposition

he	**said**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

24. a. Indicative: Declarative; Proposition

The wife	**went**		**downstairs**
S	F	P	Adj
Mood		Residue	
Actor	Mat. Pro.		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

and	**the hotel owner**	**stood up**	
Conj. Adj	S	F	P
Residue	Mood		Residue
	Actor	Mat. Pro	
Theme: Textual	Theme: Top: Unmarked	Rheme	

c. Indicative: Declarative; Proposition

and	**bowed**		**to her**
Conj. Adj	F	P	C
Residue	Mood	Residue	
	Mat. Pro.		Recipient
Theme: Textual	Rheme		

d.Indicative: Declarative; Proposition

as	**she**	**passed**		**the office**
Conj. Adj	S	F	P	C
	Mood		Residue	
	Actor	Mat. Pro		Goal
Theme: Textual	Theme: Top: Unmarked	Rheme		

25. Indicative: Declarative; Proposition

His desk	**was**		**at the far end […]**
S	F	P	Adj
Mood		Residue	
Carrier	ARP		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

26. Indicative: Declarative; Proposition

He	**was**		**an old man and very tall**
S	F	P	C
Mood		Residue	
Carrier	ARP		Attribute
Theme: Top: Unmarked	Rheme		

27.Minor clause

'Il piove,'

28. Indicative: Declarative; Proposition

the wife	**said**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

29. Indicative: Declarative; Proposition

She	**liked**		**the hotel keeper**
S	F	P	C
Mood		Residue	
Senser	Mental Pro.		Phenomenon
Theme: Top: Unmarked	Rheme		

30. Minor Clause

'Si, si, Signora, brutto tempo.

31. Indicative: Declarative; Proposition

It	**is**		**very bad weather**
S	F	P	C
Mood		Residue	
Carrier	ARP		Attribute
Theme: Top: Unmarked	Rheme		

32. Indicative: Declarative; Proposition

He	**stood**		**behind his desk [in…]**
S	F	P	Adj
Mood		Residue	
Actor	Mat. Pro.		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

33. Indicative: Declarative; Proposition

The wife	**liked**		**him**
S	F	P	C
Mood		Residue	
Senser	Mental. Pro.		Phenomenon
Theme: Top: Unmarked	Rheme		

34. Indicative: Declarative; Proposition

She	**liked**		**the deadly serious way [he received…].**
S	F	P	C
Mood		Residue	
Senser	Mental. Pro.		Phenomenon
Theme: Top:	Rheme		

Unmarked	

35. Indicative: Declarative; Proposition

She	**liked**		**his dignity**
S	F	P	C
Mood		Residue	
Senser	Mental. Pro.		Phenomenon
Theme: Top: Unmarked	Rheme		

36. Indicative: Declarative; Proposition

She	**liked**		**the way [he wants …]**
S	F	P	C
Mood		Residue	
Senser	Mental Pro.		Phenomenon
Theme: Top: Unmarked	Rheme		

37. Indicative: Declarative; Proposition

She	**liked**		**the way [he felt…]**
S	F	P	C
Mood		Residue	
Senser	Mental Pro.		Phenomenon
Theme: Top: Unmarked	Rheme		

38. Indicative: Declarative; Proposition

She	**liked**		**his old, heavy face and big hands.**
S	F	P	C
Mod		Residue	
Senser	Mental Pro.		Phenomenon
Theme: Top: Unmarked	Rheme		

39. a. Indicative: Declarative; Proposition

Liking	**him**
P	C
Residue	
Mental Pro.	Phenomenon
Rheme	

b. Indicative: Declarative; Proposition

She	**opened**		**the door**
S	F	P	C
Mood		Residue	
Actor	Mat. Pro.		Goal
Theme: Top: Unmarked	Rheme		

c. Indicative: Declarative; Proposition

and	**looked out**
Conj. Adj	P
	Residue
	Mental Beh. Pro
Theme: Textual	Rheme

40. Indicative: Declarative; Proposition

It	**was**	**raining**	**harder**
S	F	P	Adj
Mood		Residue	
Carrier	ARP	Attribute	Cir: Manner: quality
Theme: Top: Unmarked	Rheme		

41. Indicative: Declarative; Proposition

A man [in a rubber cape]	**was**	**crossing**	**the empty square**	**to the café**
S	F	P	C	Adj
Mood		Residue		
Actor	Mat. Pro.		Goal	Cir: Loc: Place
Theme: Top: Unmarked	Rheme			

42. Indicative: Declarative; Proposition

The cat	**would**	**be**	**around to the right**
S	F : modal	P	Adj
Mood		Residue	
Carrier	ARP		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

43. Indicative: Declarative; Proposition

Perhaps	**she**	**could**	**go along**	**under the eaves**
MA	S	F: modal	P	adj
Mood			Residue	
	Actor	Mat. Pro		Cir: Loc: Place
Theme: Textual	Theme: Top: Unmarked	Rheme		

44. a. Indicative: Declarative; Proposition

As	**she**	**stood**		**in the doorway**
Conj. Adj	S	F	P	C
	Mood		Residue	
	Actor	Mat. Pro.		Cir: Loc: Place
Theme: textual	Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

an umbrella	**opened**		**behind her.**
S	F	P	Adj
Mood		Residue	
Goal	Mat. Pro		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

45. Indicative: Declarative; Proposition

It	**was**		**the maid [who looked after their room]**
S	F	P	C
Mood		Residue	
Carrier	ARP		Attribute
Theme: Top: Unmarked	Rheme		

46. a. Indicative: Declarative; Proposal

You	**must not**	**get**	**wet**
S	F: modal negative	P	Adj
Mood		Residue	
Carrier	ARP		Attribute
Theme: Top:	Rheme		

Unmarked	

b. Indicative: Declarative; Proposition

She	**smiled**	
S	F	P
Mood		Residue
Behaver	Mental Beh. Pro.	
Theme: Top: Unmarked	Rheme	

c. Indicative: Declarative; Proposition

speaking	**Italian**
P	C
Residue	
Verbal Beh. Pro.	
Rheme	

47. Indicative: Declarative; Proposition

Of course	**the hotel-keeper**	**had**	**sent**	**her**
Adj: Comment	S	F	P	C
	Mood		Residue	
	Actor	Mat. Pro		Goal
Theme: Interpersonal	Theme: Top: Unmarked	Rheme		

48. a. Indicative: Declarative; Proposition

[With the…]	**She**	**walked**		**along the gravel path**
Adj	S	F	P	C
	Mood		Residue	
Cir: Accompaniment	Actor	Mat. Pro		Range
Theme: Top: Marked	Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

until	**she**	**was**		**under their window**
Conj. Adj	S	F	P	Adj
	Mood		Residue	
	Carrier	ARP		Cir: Loc: Place
Theme: Textual	Theme: Top: Unmarked	Rheme		

49. a. Indicative: Declarative; Proposition

The table	**was**		**there**
S	F	P	C
Mood		Residue	
Token	IRP		Value
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

washed	**bright green**	**in the rain**
P	Adj	Adj
Residue		
Mat. Pro	Range	Cir: Loc: Place
Rheme		

c. Indicative: Declarative; Proposition

but	**the cat**	**was**	**gone**
Conj. Adj	S	F	P
	Mood		Residue
	Goal	Mat. Pro	
Theme: Textual	Theme: Top: Unmarked	Rheme	

50. Indicative: Declarative; Proposition

She	**was**	**suddenly**	**disappointed**
S	F	Adj: Comment	P
Mood			Residue
Carrier	ARP	Attribute	
Theme: Top: Unmarked	Rheme		

51. Indicative: Declarative; Proposition

The maid	**looked up at**		**her**
S	F	P	C
Mood		Residue	
Behaver	MBP		Phenomenon
Theme: Top:	Rheme		

Unmarked	

52. Minor clause
"Ha perduto qualque cosa, Signora?"

53. a. Indicative: Declarative; Proposition

There	**was**		**a cat**
S	F	P	C
Mood		Residue	
	Existential Pro.		existent
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

said		**the American girl**
F	P	S
Mo -	Residue	od
Verbal Pro.		Sayer
Rheme		

54. Ellipsis
" A cat?"

55. Minor clause
"Si, il gatto."

56. Ellipsis
"A cat?"

57. Indicative: Declarative; Proposition

the maid	**laughed**	
S	F	P
Mood		Residue
Behaver	Mental Beh. Pro	
Theme: Top: Unmarked	Rheme	

58. Ellipsis
"A cat in the rain?"

59. Ellipsis

"Yes,"

60. a. Indicative: Declarative; Proposition

she	**said**		**under the table**
S	F	P	Adj
Mood		Residue	
Sayer	Verbal Pro.		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

Then	**Oh**	**I**	**wanted**		**it**	**so much**
Conj: Adj	Adj: Continuity	S	F	P	C	Adj
		Mood		Residue		
		Senser	Mental Pro.		Phenomenon	Cir:man:Quality
Theme: Textual	Theme: Textual	Theme: Top: Unmarked	Rheme			

c. Indicative: Declarative; Proposition

I	**wanted**		**a kitty**
S	F	P	C
Mood		Residue	
Senser	Mental Pro.		Phenomenon
Theme: Top: Unmarked	Rheme		

61. a. Indicative: Declarative; Proposition

When	**she**	**talked**		**English**
Conj: Adj	S	F	P	C
	Mood		Residue	
	Behever	VBP		Verbiage
Theme: Textual	Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

the maid's face	**tightened**	
S	F	P
Mood		Residue
Goal	Mat. Pro.	
Theme: Top:	Rheme	

Unmarked	

62.a. Imperative; Proposal

Come	**Signora**
P	Adj: Vocative
Residue	
Mat. Pro.	
Theme: Top: Unmarked	Rheme

b. Indicative: Declarative; Proposition

she	**said**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

c. Indicative: Declarative; Proposal

We	**must**	**get back**	**inside**
S	F: modal	P	C
Mood		Residue	
Actor	Mat. Pro		Range
Theme: Top: Unmarked	Rheme		

d. Indicative: Declarative; Proposition

You	**will**	**be**	**wet**
S	F: Modal	P	C
Mood		Residue	
Carrier	ARP		attribute
Theme: Top: Unmarked	Rheme		

63. a. Indicative: Declarative; Proposition

I	**suppose so**	
S	F	P
Mood		Residue
Senser	Mental Pro.	
Theme: Top: Unmarked	Rheme	

b. Indicative: Declarative; Proposition

said		**the American girl**
F	P	S
Mo -	Residue	od
Verbal Pro.		Sayer
Rheme		

64. a. Indicative: Declarative; Proposition

They	**went**	**back**	**along the gravel path**
S	F	P	Adj
Mood		Residue	
Actor	Mat. Pro.		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

and	**passed in**	**the door**
Conj: adj	P	C
	Residue	
	Mat. Pro.	Goal
Theme: Textual	Rheme	

65. Indicative: Declarative; Proposition

The maid	**stayed [outside]**	**to close**	**the umbrella**
S	F	P	C
Mood		Residue	
Actor	Mat.Pro		Goal
Theme: Top: Unmarked	Rheme		

66. a. Indicative: Declarative; Proposition

As	**the American girl**	**passed**		**the ofiice**
Conj: Adj	S	F	P	C
	Mood		Residue	
	Actor	Mat. Pro		Goal
Theme: Textual	Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

the padrone	**bowed**		**from his desk**
S	F	P	Adj
Mood		Residue	
Actor	Mat. Pro		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

67. Indicative: Declarative; Proposition

Something	**felt**		**very small and tight inside the girl**
S	F	P	Adj
Mood		Residue	
Phenomenon	Mental Pro.		Cir: Manner: quality
Theme: Top: Unmarked	Rheme		

68. Indicative: Declarative; Proposition

The Padrone	**made**		**her**	**feel very small**	**and at the same time really important**
S	F	P	C	P	Adj
Mood		Residue			
Initiator	pro		Actor	cess	Cir: Loc: Time
Theme: Top: Unmarked	Rheme				

69. Indicative: Declarative; Proposition

She	**had**		**a momentary feeling [of being of supreme importance]]**
S	F	P	C
Mood		Residue	
Carrier	ARP		Attribute
Theme: Top: Unmarked	Rheme		

70. Indicative: Declarative; Proposition

She	**went on**		**up the stairs**
S	F	P	Adj
Mood		Residue	

Actor	Mat. Pro.	Cir: Loc: Place.
Theme: Top: Unmarked	Rheme	

71. Indicative: Declarative; Proposition

She	**opened**		**the door [of the room]**
S	F	P	C
Mood		Residue	
Actor	Mat. Pro.		Goal
Theme: Top: Unmarked	Rheme		

72. a. Indicative: Declarative; Proposition

George	**was**		**on the bed**
S	F	P	Adj
Mood		Residue	
Carrier	ARP		Cir: Loc: Place
Theme: Top: Unmark	Rheme		

b. Indicative: Declarative; Proposition

reading
P
Residue
Mat. Pro.
Rheme

73. a. Indicative: Interrogative: Proposition

Did	**you**	**get**	**the cat?**
F	S	P	C
Mood		Residue	
	actor	Mat. Pro	Goal
Theme: Interpersonal	Theme: Top: Unmarked	Rheme	

b. Indicative: Declarative; Proposition

he	**asked**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

c. Indicative: Declarative; Proposition

putting	**the book**	**down**
P	C	P
Residue		
Mat. Pro.		
Rheme		

74. Indicative: Declarative; Proposition

It	**was**	**gone**
S	F	P
Mood		Residue
Goal	Mat. Pro.	
Theme: Top: Unmarked	Rheme	

75. a. Indicative: Interrogative; Proposition

Wonder	**where**	**it**	**went to?**	
Adj: Comment	Wh: Adj	S	F	P
	Residue	Mood		Residue
	Cir: Loc: Place	Actor	Mat. Pro	
Theme: Interpersonal	Theme: Top: Marked	Rheme		

b. Indicative: Declarative; Proposition

he	**said**	
S	F	P
Mood		Residue
Sayer	Verbal Pro	
Theme: Top: Unmarked	Rheme	

c. Indicative: Declarative; Proposition

resting	**his eyes [from reading].**
P	C
Residue	
Mat. Pro	
Rheme	

76. Indicative: Declarative; Proposition

She	**sat**	**down**	**on the bed**
S	F	P	Adj
Mood		Residue	
Actor	Mat. Pro		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

77. a. Indicative: Declarative; Proposition

I	**wanted**		**it**	**so much**
S	F	P	C	Adj
Mood		Residue		
Senser	Mental. Pro		Phenomenon	Cir: Manner: quality
Theme: Top: Unmarked	Rheme			

b. Indicative: Declarative; Proposition

she	**said**	
S	F	P
Mood	Residue	
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

c. Indicative: Declarative; Proposition

I	**don't**	**know**	**[why I wanted it so much]**
S	F: negative	P	C
Mood			Residue
Senser	Mental Pro		Phenomenon
Theme: Top: Unmarked	Rheme		

d. Indicative: Declarative; Proposition

I	**wanted**		**that poor kitty**
S	F	P	C
Mood		Residue	
Senser	Mental Pro		Phenomenon
Theme: Top: Unmarked	Rheme		

e. Indicative: Declarative; Proposition

It	**isn't**		**any fun [to be…]**	**out in the rain**
S	F	P	C	Adj
Mood		Residue		
Carrier	ARP		Attribute	Cir: Loc: Place
Theme: Top: Unmarked	Rheme			

78. Indicative: Declarative; Proposition

George	**was**	**reading**	**again**
S	F	P	Adj
Mood		Residue	
Actor	Mat. Pro.		Cir: Loc Time
Theme: Top: Unmarked	Rheme		

79. a. Indicative: Declarative; Proposition

She	**went over**	
S	F	P
Mood		Residue
Actor	Material Pro.	
Theme: Top. Unmarked	Rheme	

b. Indicative: Declarative; Proposition

and	**sat**	**in front of the mirror of the dressing table**
	P	Adj
Residue		
	Material Pro.	Cir: Loc: Place
Theme: Textual	Rheme	

c. Indicative: Declarative; Proposition

looking at	**herself**	**with the hand glass**
P	C	Adj
Residue		
Mental Pro.	Phenomenon	Cir: Manner: Means
Rheme		

80. Indicative: Declarative; Proposition

She	**studied**		**her profile**	**first one side and then the other**
S	F	P	C	Adj
Mood		Residue		
Behaver	Mental Behavioural Pro.		phenomenon	Cir:Loc: Time
Theme: Top. Unmarked	Rheme			

81. Indicative: Declarative; Proposition

Then	**she**	**studied**		**the back [of her …and her neck].**
Adj	S	F	P	C
Residue	Mood		Residue	
Cir:Loc: Time	behaver	Mental Behavioral Pro		phenomenon
Theme: Textual	Theme: Top. Unmarked	Rheme		

82. a. Indicative: Interrogative: Proposal

Don't	**you**	**think**
F: negative	S	P
Mood		Residue
	behaver	Mental behavioral Pro.
Theme: Interpersonal	Theme: Top. Unmarked	Rheme

b. Indicative: Declarative; Proposition

it	**would**	**be**	**a good idea**
S	F: modal	P	C
Mood		Residue	

Carrier	ARP	attribute
Theme: Top .Unmarked	Rheme	

c. Indicative: Interrogative: Proposition

if	**I**	**let**		**my hair**	**grow out**
Conj: Adj	S	F	P	C	P
	Mood		Residue		
Cir: Cause: Condition	initiator	Mat. Pro -		Actor	- cess
Theme: Textual	Theme: Top. Unmarked	Rheme			

d. Indicative: Declarative; Proposition

she	**asked**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

e. Indicative: Declarative; Proposition

looking	**at her profile**	**again**
P	C	Adj
Residue		
Mental Pro.	Phenomenon	Cir: Loc: Time
Rheme		

83. a. Indicative: Declarative; Proposition

George	**looked up**	
S	F	P
Mood		Residue
Behaver	MBP	
Theme: Top: Unmarked	Rheme	

b. Indicative: Declarative; Proposition

and	**saw**	**the back [of her neck]**
	P	C
	Residue	
	Mental Pro.	Phenomenon
Theme: Textual	Rheme	

c. Indicative: Declarative; Proposition

clipped close	**like a boy's**
P	Adj
Residue	
Material Pro.	Cir: Manner: Comparison
Rheme	

84. Indicative: Declarative; Proposition

I	**like**		**it [the way it is].**
S	F	P	C
Mood		Residue	
Senser	Mental Pro.		Phenomenon
Theme: Top. Unmarked.	Rheme		

85. a. Indicative: Declarative; Proposition

I	**get**		**so tired of it**
S	F	P	Adj
Mood		Residue	
Senser	Mental Pro.		Cir: Manner: Quality
Theme: Top. Unmarked	Rheme		

b. Indicative: Declarative; Proposition

she	**said.**	
S	F	P
Mood		Residue
Sayer	Verbal Process	
Theme: Top. Unmarked	Rheme	

86. Indicative: Declarative; Proposition

I	**get**		**so tired**	**of looking like a boy**
S	F	P	Adj	
Mood		Residue		
senser	Mental Pro.		Cir: Man: Quality	Cir: man: comparison
Theme: Top. Unmarked	Rheme			

87. Indicative: Declarative; Proposition

George	**shifted**		**his position**	**in the bed**
S	F	P	C	Adj
Mood		Residue		
Actor	Mat. Pro.		Goal	Cir:Loc: Place
Theme: Top. Unmarked	Rheme			

88. a. Indicative: Declarative; Proposition

He	**hadn't**	**looked away**	**from her**
S	F	P	C
Mood		Residue	
Senser	Mental Pro.		Phenomenon
Theme: Top. Unmarked	Rheme		

b. Indicative: Declarative; Proposition

since	**she**	**started**	**to speak**
Conj: Adj	S	F	P
	Mood		Residue
	Sayer	Verbal Pro.	
Theme: textual	Theme: Top. Unmarked.	Rheme	

89. a. Indicative: Declarative; Proposition

You	**look**		**pretty darn nice**
S	F	P	Adj
Mood		Residue	
Carrier	ARP		Cir: manner: quality
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

he	**Said**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

90. a. Indicative: Declarative; Proposition

She	**laid**		**the mirror**	**down**	**on the dresser**
S	F	P	C	P	Adj
Mood		Residue			
Actor	Mat. Process		Goal	Mat. Process	Cir: Loc: Place
Theme: Top: Unmarked	Rheme				

b. Indicative: Declarative; Proposition

and	**went over**	**to the window**
Conj: Adj	P	Adj
	Residue	
	Mat. Pro.	Cir: Loc: Place
Theme: Textual	Rheme	

c. Indicative: Declarative; Proposition

and	**looked out**
Conj: Adj	P
	Residue
	MBP
Theme: Textual	Rheme

91. Indicative: Declarative; Proposition

It	**was**	**getting**	**Dark**
S	F	P	Adj
Mood		Residue	
Carrier	ARP		cir: man: quality
Theme: Top: Unmarked	Rheme		

92. a. Indicative: Declarative; Proposition

I	**want to pull**		**my hair**	**tight and smooth**
S	F	P	C	Adj
Mood		Residue		
Actor	Mat. Pro		Goal	Cir: manner quality
Theme: Top: Unmarked	Rheme			

b. Indicative: Declarative; Proposition

and	**make**	**a big knot**	**at the back [that I can feel]**
Conj: Adj	P	C	Adj
	Residue		
	Mat. Pro.	Goal	Cir: Loc: Place
Theme: Textual	Rheme		

c. Indicative: Declarative; Proposition

she	**said.**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

93. a. Indicative: Declarative; Proposition

I	**want**	**to have**	**a kitty**
S	F	P	C
Mood		Residue	
Actor	Mat. Pro.		Goal
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

to sit on	**my lap**
P	C
Residue	
Mat. Pro	Goal
Rheme	

c. Indicative: Declarative; Proposition

and	**Purr**
Conj: Adj	P
	Residue
	Mat.Pro.
Theme: Textual	Rheme

d. Indicative: Declarative; Proposition

when	**I**	**stroke**		**her**
Conj: Adj	S	F	P	C
	Mood		Residue	
	Actor	Mat. Pro.		Goal
Theme: textual	Theme: Top: Unmarked	Rheme		

94. Indicative: Declarative; Proposition

“yeah”	**George**	**said**		**from the bed**
Textual: Adj	S	F	P	Adj
	Mood		Residue	
	Sayer	Verbal Pro.		Cir: Loc: Place
Theme: Textual	Theme: Top: Unmarked	Rheme		

95. a. Indicative: Declarative; Proposition

And	**I**	**want**	**to eat**	**at a table**	**with my own silver**
Conj: Adj	S	F	P	Adj	Adj
	Mood		Residue		
	Actor	Mat.Pro		Cir:Loc:Place	Cir:man:Means
Theme:Textual	Theme: Top. Unmarked	Rheme			

b. Indicative: Declarative; Proposition

and	**I**	**want**		**candles**
Conj: Adj	S	F	P	C
	Mood		Residue	
	Senser	Mental		Phenomenon
Theme:	Theme: Top:	Rheme		

Textual	Unmarked	

96. a. Indicative: Declarative; Proposition

And	**I**	**want**		**It**	**to be spring**
Conj: Adj	S	F	P	C	P
	Mood		Residue		
	Senser	Mental Pro.		Phenomenon	Process
Theme: Textual	Theme: Top: Unmarked	Rheme			

b. Indicative: Declarative; Proposition

and	**I**	**want**	**to brush**	**my hair**	**out**	**in front of a mirror**
Conj: Adj	S	F	P	C	P	Adj
	Mood		Residue			
	Actor	Mat. Pro.		Goal	Process	Cir: Loc: Place
Theme: Textual	Theme: Top: Unmarked	Rheme				

c. Indicative: Declarative; Proposition

and	**I**	**want**		**a kitty**
Conj: Adj	S	F	P	C
	Mood		Residue	
	Senser	Mental Pro		Phenomenon
Theme: Textual	Theme: Top: Unmarked	Rheme		

d. Indicative: Declarative; Proposition

and	**I**	**want**		**some new clothes**
Conj: Adj	S	F	P	C
	Mood		Residue	
	Senser	Mental Pro.		Phenomenon
Theme: Textual	Theme: Top: Unmarked	Rheme		

97. a. Imperative: Proposal

“Oh”	**Shut up**
Adj: Continuity	P
	Residue
	Mat. Pro

Theme: Textual	Theme: Top: Unmarked

b. Imperative: Proposal

and	**get**	**something [to read].**
Conj: Adj	P	C
	Residue	
	Mat. Pro.	Goal
Theme: Textual	Rheme	

c. Indicative: Declarative; Proposition

George	**said**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

98. Indicative: Declarative; Proposition

He	**was**	**reading**	**again**	
S	F	P	Adj	
Mood		Residue		
Actor	Mat. Pro		Cir: Loc: time	
Theme: Top: Unmarked	Rheme			

99. Indicative: Declarative; Proposition

His wife	**was**	**looking out**	**of the window**	
S	F	P	C	
Mood		Residue		
Behaver	MBP		Phenomenon	
Theme: Top: Unmarked	Rheme			

100. a. Indicative: Declarative; Proposition

It	**was**		**quite dark**	**now**
S	F	P	adj	
Mood		Residue		
Carier	ARP		attribute	Cir: Loc: time
Theme: Top: Unmarked	Rheme			

b. Indicative: Declarative; Proposition

and	**still raining**	**in the palm trees**
Conj: Adj	P	Adj
	Residue	
	ARP	Cir: Loc: Place
Theme: Textual	Rheme	

101. a. Indicative: Declarative; Proposition

“Anyway”,	**I**	**want**		**a cat”**
Adj: Continuity	S	F	P	C
	Mood		Residue	
	Senser	Mental Pro.		Phenomenon
Theme: Textual	Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

she	**said**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

102. Indicative: Declarative; Proposition

I	**want**		**a cat**
S	F	P	C
Mood		Residue	
Senser	Mental Pro.		Phenomenon
Theme: Top: Unmarked	Rheme		

103. Indicative: Declarative; Proposition

I	**want**		**a cat**	**now**
S	F	P	C	Adj
Mood		Residue		
Senser	Mental Pro.		Phenomenon	Cir: Loc: Tome
Theme: Top:	Rheme			

Unmarked	

104. a. Indicative: Declarative; Proposition

If	**I**	**can't**	**have**	**a long hair or any fun**
Con: Adj	S	F: modal negative	P	C
	Mood		Residue	
	Carrier	ARP		attribute
Theme: Textual	Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

I	**can**	**have**	**a cat**
S	F: modal	P	C
Mood		Residue	
Carrier	ARP		Attribute
Theme: Top: Unmarked	Rheme		

105. Indicative: Declarative; Proposition

George	**was not**	**listening**
S	F	P
Mood		Residue
Behaver	MBP	
Theme: Top: Unmarked	Rheme	

106. Indicative: Declarative; Proposition

He	**was**	**reading**	**his book**
S	F	P	C
Mood		Residue	
Actor	Mat. Pro.		Goal
Theme: Top: Unmarked	Rheme		

107. a. Indicative: Declarative; Proposition

His wife	**looked**	**out**	**of the window**
S	F	P	C
Mood		Residue	
Behaver	MBP		Phenomenon
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

where	**the light**	**had**	**come on**	**in the square**
Conj: Adj	S	F	P	Adj
	Mood		Residue	
	Actor	Mat. Pro.		Cir: Loc: Place
Theme: Textual	Theme: Top: Unmarked	Rheme		

108. Indicative: Declarative; Proposition

Someone	**knocked**		**at the door**
S	F	P	Adj
Mood		Residue	
Actor	Mat. Pro		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

109. Minor
"Avanti"

110. Indicative: Declarative; Proposition

George	**said.**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

111. Indicative: Declarative; Proposition

He	**looked**	**up**	**from his book.**
S	F	P	Adj
Mod		Residue	
Behaver	MBP		Cir: Loc: Place
Theme: Top: Unmarked	Rheme		

112. Indicative: Declarative; Proposition

In the doorway	**stood**		**the maid**
Adj	F	P	C

Residue		
Cir: Loc: Place	Mat. Pro.	Goal
Theme: Top: Marked	Rheme	

113. a. Indicative: Declarative; Proposition

She	**held**		**a big tortoise hell cat [pressed tight against her].**
S	F	P	C
Mood		Residue	
Actor	Mat. Pro.		Goal
Theme: Top: Unmarked	Rheme		

b. Indicative: Declarative; Proposition

and	**swung down**	**against her body**
Conj: Adj	P	Adj
	Residue	
	Mat. Pro.	Cir: Loc: Place
Theme: Textual	Rheme	

114 . Minor

“ Excuse me”

115. Indicative: Declarative; Proposition

she	**said.**	
S	F	P
Mood		Residue
Sayer	Verbal Pro.	
Theme: Top: Unmarked	Rheme	

116. Indicative: Declarative; Proposition

The Padrone	**asked**	**me**	**to bring**	**this**	**for Signora**
S	F / P	C	P	C	C
Mood			Residue		
Actor	Mat. Pro	Client	Pro.	Goal	Recipient
Theme: Top: Unmarked	Rheme				